

MEGA VORE 13

The Journal of Popular Fiction



Jack Williamson
Bibliography

The Top Ten
Spiders

Will Murray
Bob Sampson
Michael Avallone
Al Grossman
Joseph Lewandowski
Robert Weinberg

The Real
Professor
Challenger

Robert Silverberg/Don Elliott

\$2.00

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This month's cover, depicting Fu Manchu, is the work of Frank Hamilton.

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REVIEWS AND OTHER RAMBLINGS

by J. Grant Thiessen

This is the last issue of MEGAVORE. However, before you panic, that is because effective with the next issue, I am changing the name back to THE SCIENCE FICTION COLLECTOR. I have found myself unable to grow accustomed to the name, and found myself longing for the good old days of SFC. So, operating on the principle that if it doesn't feel good, don't do it, the name is now back to THE SCIENCE FICTION COLLECTOR, and will not change until I terminate the magazine.

The content of the magazine will not change--that is, there will be some pulp and mystery material in almost every issue. The frequency will probably increase, however, as I have such a backlog of good articles, that I am going to try to publish them as quickly as possible. Effective with the next issue, I will be increasing the density of the magazine, by putting more lines to the page, and more letters to the line. The result will be a page density and type size similar to SFC #6 or 7.

I also now have an ISSN number. Actually, I have two of them. After having published this magazine since 1976, both Canada and the U.S.A. decided to issue me an ISSN number--both on the same day!! Since I live in Canada, I have decided to go with the Canadian number on the masthead.

I predict a glorious future for SFC, as I plan to publish more author bibliographies, publisher bibliographies, and a number of new ideas and features which will start with the next issue (as this one seemed to fill itself very quickly). One of the things you will see a lot more of in future issues of SFC is my own writings on sf. For the past 7 issues, my input to the magazine has been primarily layout and checking/editing/amending bibliographies. As a result, this has been more of a chore than a joy lately. But I intend to

change all that, and get back to a magazine that not only reflects my tastes (as SFC/MEGAVORE always has) but also serves as a showcase for my ideas of what sf research is all about.

Sf research. Sometimes I receive books which I would like to recommend but cannot. The latest is THE PENDEX: AN INDEX OF PEN NAMES AND HOUSE NAMES by Susannah Bates. (Garland Publishing, 1981, hardcover, 233 pages, \$22.50) This is all more the pity, as THE SCIENCE FICTION COLLECTOR is credited as one of the sources for this book (the first six issues of SFC, that is). When I first got the book, I quickly turned to several authors I have a personal interest, only to find the same old errors and omissions. For example, the entries on Kenneth Bulmer and E. C. Tubb are woefully inadequate; perhaps more issues of SFC would have been helpful to the author. John W. Campbell, Jr. is listed as a pseudonym of Ray Cummings, as a publisher's error. However, having a copy of the book on which the error was made, I can safely report that the pseudonym used on the book was John W. Campbell, not John W. Campbell, Jr.

But my objections to this book are even more basic. Errors in previous reference works are repeated in this work; the carefully researched work of compilers such as Robert Reginald and Lloyd W. Currey in their fairly recent reference works, with pseudonyms verified with the authors, is so much more valuable than this recompilation of pseudonyms from previous sources. No doubt there is good information in this book, but its dependability must be called into question by its failure to verify entries in a systematic manner. It would be much cheaper to buy Barry McGhan's two or three dollar listing of pseudonyms, and feel just as confident that you were getting valuable information, as it too is a compilation from other sources. I found even James Rock's WHO GOES THERE? to be more valuable than this book. Another quibble: in virtually no case is any indication given as to where a pseudonym is used. Maybe someday a GOOD pseudonym index will be published.

I received a copy of the first issue of FANTASY MACABRE (\$1.50 introductory price from Richard Fawcett, 61 Teecomwas Drive, Uncasville, CT 06382). New stories by Tanith Lee, David Sutton, Dave Reeder and Jeffrey Goddin, as well as an interview with Colin Wilson.

W. Paul Ganley (Box 35, Amherst Branch, Buffalo, NY 14226) sent EERIE COUNTRY #4 (\$2.00, SUBS 4/\$6.00; include \$.50 extra on all single orders or back issue orders). Included are Joseph Payne Brennan, Darrell Schweitzer, and a host of other purveyors of horror. Paul has been doing this for a long time (Weirdbook, Eerie Country, etc., etc.), and it shows in his usual quality production.

Paulette Greene (140 Princeton Road, Rockville Centre, NY 11570) sent me a copy of a trade paperback called SHERLOCK HOLMES: RARE-BOOK COLLECTOR by Madeleine B. Stern (\$15.00). It is a 32 page article about and listing of the books that Sherlock Holmes supposedly owned, limited to 500 copies.

Joseph Lewandowski (26502 Calle San Francisco, San Juan Capistrano, CA 92675) sent me his latest entry in the pulpzine field, PULPETTE #1. It contains a fiction entry by the publisher, as well as many illustrations from the pulps. A color cover makes this a must for the pulp collector. It is available for \$3.00, but as only 65 copies were printed, Joe asks that you include a SASE in case he has to return your check.

Gordon Linzner (138 West 70th Street, Apt. 4-B, New York, NY 10023) sent the latest issue of SPACE & TIME (#59), surely one of the longest running journals of amateur fiction in the sf field. As is the case with other issues, some of the fiction is eminently readable. In the days of dwindling markets for sf, a venture like his should be supported. Copies are \$2.00, or 4 for \$6.00. Many back issues are still available.

I also received the first issue of OWLFLIGHT (1025 55th St., Oakland, CA 94608, \$3.00). Included are stories by Ralph Roberts (who was in Megavore 12), Jessica Salmonson, Ardath Mayhar, Janet Fox, and many others. Again, a magazine which could prove a good training ground for future pros. Give it your support.

Jeffrey M. Elliot, one of the busiest interviewers and writers of sf non-fiction in the business, sent me his latest collection of interviews, SCIENCE FICTION VOICES #3 (Borgo Press, P.O. Box 2845, San Bernardino, CA 92406, \$2.95). As I reported about SCIENCE FICTION VOICES #2 in an earlier issue, his interviews are well-researched, well-thought-out, and eminently readable. I heartily recommend this book of interviews with Harlan Ellison, Jerry Pournelle, David Gerrold, Gregory Benford & Richard A. Lupoff, with a new introduction by A. E. van Vogt.

Kennedy (Kippy) Poyser, husband of the beautiful and talented artist, Victoria Poyser (nominated this past year for a Hugo), has sent a copy of the FANTASY ARTISTS 1981 CALENDAR (Fantasy Artists Network, 503 S. Sawyer, Olympia, WA 98501, \$4.95). Set up in standard 8-1/2 x 11 format (to be opened with the binding at the top), it includes a piece of artwork facing each month's calendar. Artists include Victoria Poyser (2), Ken Macklin, Frank Cirocco, Lela Dowling (2), C. L. Healy, Lynne Anne Goodwin, Linda Michaels, Kevin Johnson, David Anderson & William Grader. All illustrations are in black and white, and include some excellent work. The calendar is noteworthy for listing both American and Canadian holidays, as these are definitely not always the same. It also lists the First Landing on the Moon. A must for sf art fans.

Oxford University Press (200 Madison Ave., New York, NY 10016) sent THE SCIENCE FICTION OF H. G. WELLS, by Frank McConnell (\$18.95 cloth/\$4.95 paper), a critical study of Wells' work. It also sports a cover by Kelly Freas, in which various scenes and characters from
(continued on page 25)

THE TOP TEN SPIDER NOVELS--AND ONE STINKER

Orchestrated by Will Murray

This is the third in a series of articles in which top pulp collectors are polled on their favorite novels in a given series. The first two, on The Shadow and Doc Savage, appeared in AGE OF THE UNICORN, and were so enthusiastically received that a follow-up, on The Spider, became inevitable.

THE SPIDER, for those who don't know, was Popular Publications' version of THE SHADOW. There were 118 Spider novels published between 1933 and 1943, most of which were written by the dynamic Norvell Page. Superficially, The Spider resembled The Shadow. He wore a long black cloak, slouch hat and carried twin automatics. He was really millionaire criminologist Richard Wentworth. The Spider, like The Shadow, laughed uproariously through his gunfights. Between these similarities, a vast gulf yawned. The Spider was a decidedly more emotional, almost charismatic, figure. His face, as The Spider, was a hideous, fanged disguise. Under his cloak, he wore a false hump, which twisted his body. If The Shadow was a cold killer, The Spider was a passionate - often overheated - exterminator of human vermin.

The Spider novels, too, are worlds apart from The Shadow--just as all Popular series were different from the Street & Smith group. The Spider novels are highly violent, almost hysterically emotional. For all practical purposes, plot does not exist, or is given lip service only. Action, danger, peril--qualities editor in chief Rogers Terrill characterized as "emotional urgency"--were the primary concerns. The Spider's enemies usually operated on a grander, more bizarre scale. If you bought Page's white-heat characterization, the lack of plot didn't matter. Obviously, this character appealed to a somewhat different audience back in the thirties than did The Shadow and Doc Savage. And, also obviously, one does not bring to bear the same critical faculties when picking favorite Spiders. It's just not possible. There are Spider fans, for instance, who rank them according to the death-count in a particular story (often in the thousands!).

With that in mind, the top pulp fans across the country were asked to pick their favorite ten Spider novels, giving their reasons, and the single novel they consider to be the worst Spider. No rules govern these choices. Reasons may be critical, personal or eccentric.

So here they are. I'll be back at the end of this article to tally and assess the responses.

WILL MURRAY

I'll go first. I have to admit, as the years roll along, I find it harder and harder to enjoy The Spider. The flagrant lack of plotting, illogical explanations

for unbelievable occurrences, and dubious character motivation are sometimes irritating. However, if one shifts one's critical perspectives and considers these shortcomings as hallmarks of the better Spiders, then it's possible to arrive at supportable picks. Thus, in my mind, the crazier, the more whacko the story, the more I enjoy it.

1) CITY OF FLAMING SHADOWS (1/34) The Spider vs. the Tarantula. New York is being looted and systematically torched. For the first time, Nita, a prisoner, will be executed if The Spider intervenes. The Tarantula's identity is a cheat (Page refers to her as "him" until she's unmasked) but her death scene is a master of melodrama.

2) SERPENT OF DESTRUCTION (4/34) The Bloody Serpent is flooding New York with heroin under the slogan, "It's smart to be dopey" and Manhattan's socialites buy it! Unless Wentworth publically endorses heroin use, Nita will be made a dope slave. There's one unbelievable scene in which The Spider, wearing a steel mask and vest, literally wades through a hail of gunfire to kill a criminal--with a spider-venom charged swordcane.

3) DRAGON LORD OF THE UNDERWORLD (7/35) another MAD HORDE. This time it's Chinatown's self-styled Emperor of Vermin, who has banded America's underworld together. Never mind where the Mafia is during all this. His chief tools are venomous spiders, scorpions, and snakes. One of the great Spider scenes occurs when Wentworth, unable to leave his car because the site of a bank robbery is crawling with vermin, drives over the dead bodies of citizens and into the bank to do battle. Good god!

4) MASTER OF THE DEATH-MADNESS (8/35) Dark forces are at work on a liner steaming to New York as most of its passengers commit suicide. Wentworth glides through fascinating suspects and a beautiful moody opening--but after the liner docks, the suspects scatter, the suicide plague claims New York, and the novel degenerates into another whacko Spider. The Cult of Anubis is behind this, but why? Who gains by mass suicides? The Spider is badly wounded (as usual) and Nita becomes the Spider for the first time. In the Mojave Desert, the cult marches an entire town to its death. Wentworth, guessing wrong, cripples an innocent man he figures to be the mastermind, but the bad guys buy it despite him. A ridiculous explanation about taking over U.S. industry takes care of motivation. One interesting sidelight is a cameo by a young Secret Service agent named Christopher, who Page reduced to a gawking fool.

5) DEATH REIGN OF THE VAMPIRE KING (11/35) Still another MAD HORDE. The Bat Man has unleashed poison-fanged vampire bats upon Philadelphia--never mind why--and The Spider chases him across country. They duke it out over the Grand Canyon on artificial wings. In Chapter 15, Wentworth hasn't figured out who the Bat Man is; but in Chapter 16, he claims to have known it all along--based upon detective work he literally could not have had time to undertake in this non-stop story. To add insult to injury, under his own name, the Bat Man was a character often mentioned, but who did not appear on stage in the story! Give me a break...

6) THE CITY THAT DARED NOT EAT (10/37) One of the most gruesome Spiders. A series of restaurant bombings and poisonings terrorize New York. Then the food supply is poisoned, too. Starving mobs run wild. A criminal Spider is behind these depredations, and The Spider races to prevent a shipment of contraband meat--human meat!--into the city. The cover is great: The Spider tackles a pack of masked butchers while corpses hang from meathooks in the background.

7) THE SPIDER AND THE SLAVES OF HELL (7/39) Old ideas in a white-heat mix. The Butcher, master extortionist, is out to take over the city. Naturally, he blows up Wentworth's home as a first step because everyone but the police know he's The Spider. Buildings blow up and trained killer wolves prowl the streets. Even people explode spontaneously! Wentworth is believed dead and Nita becomes the Black Widow. The Butcher's identity is obvious before you even start reading. Still, it crackles with energy.

8) VOLUNTEER CORPSE BRIGADE (11/41) This is a real whacko outing. A Nazi criminal is organizing the underworld to conquer America. They have a super leprosy virus which is incubated in eggs. Throw the eggs at someone--instant leper! Most of Manhattan's population ends up in the streets wearing "unclean" signs and ringing bells. The Spider is infected (who better, right?) and Nita takes over. In the end, Wentworth appeals to the criminals' patriotism and they wipe out the Nazi. This is the one in which real-life Spider fan, Jinnie Combs--Nanek--appears.

9) DEATH AND THE SPIDER (1/42) this, the 100th novel, is great because it makes no sense but is told with a straight face. Ordinary people turn brutal killers all over the country as Christmas appears. A strange figure called Death walks the land. A Tibetan abbott turns up with a prophecy for The Spider--if he battles Death, he will die himself. Definite occult forces are at work, and Wentworth's allies slowly vanish. This one builds up to a great end-of-the-world climax in which Wentworth, so badly wounded he believes himself dead, goes after Death--and then the author throws it all away with an absurd explanation involving fifth columnists and mass hypnosis. I get the impression the author took off on an apocalyptic tear and pulled it together anyway he could in the end. Skip the last chapter and write your own.

10) RECRUIT FOR THE SPIDER LEGION (3/43) Another whacko story. The Master (one-fifth of Wentworth's enemies were called the Master) has converted the underworld to Kali worship. If they fail to commit crimes successfully, they atone by cutting off a foot and bleeding to death! Commissioner Kirkpatrick is framed for murder and takes up The Spider's outlaw ways. The Master, by the way, has only a single red eye in the center of his forehead, like a cyclops. It's an interesting touch which the author never bothers to explain.

THE STINKER: BLUE STEEL (or LEGEND IN BLUE STEEL) This 1979 paperback is reportedly the unpublished final Spider novel. For copyright reasons, all the names were changed. The Spider becomes Elsevier van Rijn alias Blue Steel--neither of which make any sense as names. This is a mediocre story at best, and reduced to meaninglessness by berserk packaging (an Operator 5 cover is used, and Shadow illustrations close out the book). A sad end and an utter waste of time.

BOB SAMPSON

Bob needs no introduction to pulp fans. He is currently at work on a book on The Spider, no less. Bob says:

"Any person audacious enough to try naming the ten best Spider novels is going to turn the hearts of all men against him. These are not so much novels as emotional experiences. Their effect depends on the intensity of flame they ignite along your nerves, and that effect varies from person to person, emotions being such quirky things.

"In spite of this, I'll recklessly make some nominations. You will notice that twice I have selected a novels series as a single item and hereby declare that, for purposes of these comments, each series represents a single story.

"Audacity, as Napoleon said; audacity and again audacity."

1) THE CITADEL OF HELL (3/34) Flames everywhere, as a national conspiracy burns up the food supply to drive national prices out of sight, fiction thus

anticipating reality. Once again Wentworth is falsely accused and a fugitive. He adopts the disguise of a street violinist and calls himself Tito Caliepi. This disguise becomes the formal Spider figure. Also in this story, much is made of the Spider ring; The Spider dons fangs for the first time; and Kirkpatrick meets The Spider, all hunched and evil looking, face to face.

2) THE PAIN EMPEROR (2/35) The Avenger - a fake Robin Hood sort - outmaneuvers, outplays, out plans Wentworth throughout a novel of great violence. The Avenger collects concrete, documented evidence that Wentworth is The Spider, a vast reward is offered, and the city rises in pursuit. From this situation, intolerable emotional conflicts grow between Wentworth and Nita, Wentworth and Kirkpatrick. Finally, Ronald Jackson is shot down dead in Wentworth's service. (Yes. Correct. Shot stone dead.) ((But he gets resurrected later in the year.))

3) HORDES OF THE RED BUTCHER (6/35) Hordes of cave men snarl, snapping about, robbing, biting. Wentworth, framed for murder, sits in Sing Sing's death row. Then Nita takes over the battle.

4) OVERLORD OF THE DAMNED (10/35) Jenkyns shot. Jackson drugged to insanity. Nita full of insane drugs. Kirkpatrick drugged witless. Continuous brutal action. In a scene of savage emotion, The Spider faces Kirkpatrick, who has become a drugged slave of The Boss. Not knowing this, The Spider hardens himself to kill Kirkpatrick for having betrayed the public trust. But he cannot pull the trigger. Emotional stress drives him to attempt suicide -- but he can't do that either. A harrowing scene.

5) THE MAYOR OF HELL (1/36)

SLAVES OF THE MURDER SYNDICATE (2/36) January: a criminal ring siezes control of NYC. Wentworth's fortune is siezed, his apartment wrecked, his friends variously jailed, impeached, hospitalized. Wentworth, himself, is shot to rags. But he lives and since The Spider is believed dead, creates the character of Corporal Death and leads an underground struggle against the criminal ring. February: Wentworth is pursued by all the hounds of Hell. Hunted on all sides, he is betrayed by Nita, who hopes to save his life. After terrible misunderstandings, Wentworth is again almost killed. But Nita saves him, nurses him back to life. Another character adopts the Corporal Death identity and The Spider, very weak, conducts the final cleanup.

6) THE MAN WHO RULED IN HELL (7/37) The Red Hand, whose touch eats away men's faces, schedules mass murder all over NYC, the better to rob banks. Wentworth's agent in the underworld, Lasker, is horribly murdered, and Wentworth adopts the Blinky McQuade identity for the first time.

7) THE CITY THAT PAID TO DIE (9/38)

THE SPIDER AT BAY (10/38)

SCOURGE OF THE BLACK LEGIONS (11/38) This three-part story is loosely based on the "MAYOR FROM HELL" idea. This time, a gigantic criminal ring, headed by the disguise artist, The Master, has taken over New York State. They establish a Nazi-like empire, filled with enforced taxation, concentration camps, and hordes of deadly Black Police. In September, Wentworth and Kirkpatrick, outlawed, attempt to create a secret army to oppose the Police. In October, the rebellion gains momentum and New York City is briefly freed. In November, the rebellion is broken by the US Army, no less. But The Spider kills The Master and that, if you believe the text, crushes the conspiracy. The idea is more Operator 5 than Spider but the story is very strong and all the characters play solid roles.

8) CLAWS OF THE GOLDEN DRAGON (1/39) The idea is borrowed, but the emotional power builds and drives and shakes. A Chinese fiend is out to Assume Control of Society. He passes out soul-destroying drugs and evil liquors to children, and destroys enemies by making orchids bloom from their chests. Wentworth savagely battles against the usual odds. But then he sees Nita die as the orchid grows from her flesh; the plant grows unchecked inside him. He begs Kirkpatrick to avenge them, in a powerful scene. But Kirkpatrick has been hypnotized and drugged...

9) RULE OF THE MONSTER MEN (6/39) That fiend, The Wreck, is creating hordes of surgically-made cripples and twisting them to his criminal will. Among these wretches is Nita, her legs now twisted and flopping...

10) THE SPIDER AND THE EYELESS LEGION (10/39) Again Wentworth is a hunted outlaw. And again (the third or fourth time) he is stone blind. Yet The Spider's work continues, madly violent. In an ending of appalling ferocity, the blind Spider butchers the evil and the last page is designed to squeeze tears from stone.

THE STINKER: Now, about the one novel that isn't so good... Well, no novel entirely fails. On the other hand, a number of novels are either so muddled or unjelled or filled with repetitive scenes and material, that you wonder why they were published. As far as a great, big, thundering dud, I'd suggest:

REIGN OF THE SNAKE MEN (12/36) This is the fourth part of the 4-part Tang-Akmut (The Living Pharaoh) series. The first two parts (September and October) load Wentworth with misery and woe, battling a crazy genius of unparalleled ability. High drama. Then, in the November and December parts, another author - not Page - takes over, and the whole thing slumps limply into the pan. The Living Pharaoh becomes just another crazy in a bird suit: even the Crimson Mask could have handled him. And the series peters out in a fizzle of happy coincidences and fortuitous accidents. A sorry end.

AL GROSSMAN

Al grew up on The Spider and has read each issue several times. It hasn't affected his mind, so far as anyone knows...

1) THE SPIDER STRIKES (10/33) Great introductory novel with a most human Spider and a fascinating villain. All necessary ingredients present. One of the few Spider novels that make sense.

2) THE CITADEL OF HELL (3/34) Excitement throughout with a great conclusion and a hidden surprise villain. Action begins from the fiery first words. Great!

3) THE MAD HORDE (5/34) A very active Spider battling legions of rabid animals all over the United States. Thrills galore and non-stop action.

4) THE CORPSE CARGO (7/34) After a slow beginning, the story really takes off. Captain Kidd is a bloody, memorable villainess and her identity is a complete shock. One of the most gruesome of many gruesome Spider novels. Great train sequences.

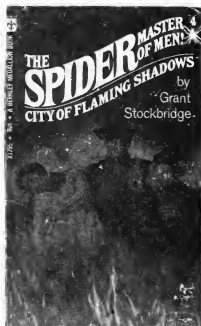
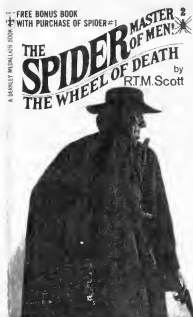
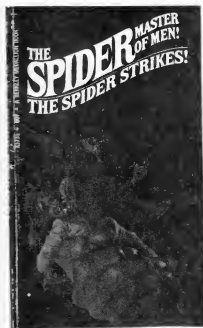
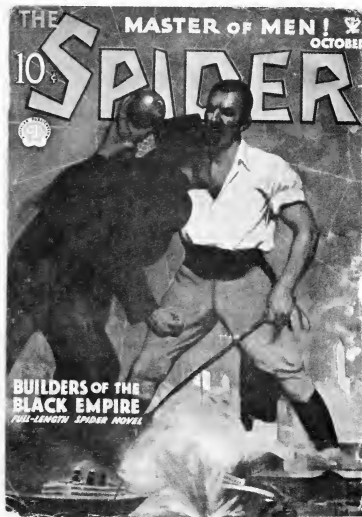
- 5) PRINCE OF THE RED LOOTERS (8/34) Very different villain, The Fly, and only the poor climax keeps this from being the best Spider novel. Villain is The Spider's John Sunlight.
- 6) THE RED DEATH RAIN (12/34) More wildness with most gruesome conclusion ever. Just four words and a classic. Great confrontation between a naked Wentworth and the great orangutang.
- 7) THE CITY DESTROYER (1/35) Wildest novel with a "bald" villain a slight novelty. For once the hidden mastermind dies a death he deserves. Ram Singh is magnificent.
- 8) THE PAIN EMPEROR (2/35) The Spider fights a different villain and we learn more about him than usual in a Spider novel. Jackson's "death" a surprise. Action galore; duels aplenty!
- 9) THE FLAME MASTER (3/35) Fourth great novel in a row. The Lion Man is a great nemesis and a conclusion with Wentworth fighting lightning bolts. Page has his own private joke as villain is a writer of "pulp" stories.
- 10) GREEN GLOBES OF DEATH (3/36) The Fly - or is really The Fly? - returns in a fast-moving novel. A real surprise denouement in one of the very few enjoyable post-1935 novels.

THE STINKER: DEATH AND THE SPIDER (1/42) The 100th Spider novel is a bore with hypnotism, thought transfer, and mind control rampant--but no action. Author, whoever he was, must have been mesmerized when writing this story. About all of the forties stories are poor, but this is the worst.

MICHAEL AVALLONE

Mike, of course, is a professional writer, creator of the popular Ed Noon series. He grew up on The Spider and his "Satan Sleuth" character was modelled after Richard Wentworth. "My ten favorite Spiders," he says, are "all in the early years, before the repeats, the reruns and those 'overdone' titles of the forties a la BLACK WINGS OF THE RED DEVIL EMPEROR, etc."

- 1) THE SPIDER STRIKES (10/33) Because it IS Number One and introduces Wentworth with a superb shipboard opener and winds up with the First Great Fight between Hero and Villain with Wentworth donning a derelict's duds and dancing grotesquely across a rooftop. And who WAS first byliner R. T. M. Scott?
- 2) THE WHEEL OF DEATH (11/33) First gangster/underworld job and thoroughly in the groove of the Scarface/Little Caesar era of 1933. Bars, night clubs, dancing, etc.
- 3) CITY OF FLAMING SHADOWS (1/34) The New York Fire Department takes center stage and I never have forgotten this one. Don't ask me why. The leitmotif of Fire Everywhere still clings. May be best Manhattan novel of the series.
- 4) EMPIRE OF DOOM (2/34) Perhaps the initial Great Menace yarn of the series, which would be repeated many times. And Jonathan Love spearheads the list of giants who loom over the world of The Spider--the kind of man he would have to contend with many, many times in the future.
- 5) THE SERPENT OF DESTRUCTION (4/34) Even a stronger gangland variant than WHEEL - remember, I haven't read these in three decades but something clings besides the great cover, the title and those wonderful inside illos.



6) THE MAD HORDE (5/34) Pluperfect Spider title. The plague, the rabies angle and Wentworth at his best--working at fever pitch, racing against the clock, doing it all, ALONE.

7) SATAN'S DEATH-BLAST (6/34) Maybe my favorite Spider, first listed as THE DEVIL'S DEATH-BLAST in the issue that came before. Wentworth is hobbled all through the book with a badly-damaged leg. Nita is a possible fink and the love scenes are excruciatingly passionate--a new dimension. Maybe 38 years later, I 'blinded' Ed Noon in LONDON, BLOODY LONDON and this one is perhaps my subconscious tribute to Grant Stockbridge and Norvell Page. Bob Sampson, Spider scholar, insists I did a better job...but of course I don't buy that at all. Is this the one that ends "The plane was a tiny dot in the roseate sky of a new day"? ((No, that was THE SERPENT OF DESTRUCTION--WM))

8) THE CORPSE CARGO (7/34) Who can forget that trainload of dead people crashing into Grand Central Station? Or was it Penn? And the great Captain Kidd, superb lady villain and her hulking aide, Bolo? Not me. Not ever. Great cover, too.

9) PRINCE OF THE RED LOOTERS (8/34) The Spider meets the Fly and we have our first mastermind who pulls off bank robberies and perfectly-organized crimes a la military operation. A theme to see usage in dozens of other books, films and comic strips. And those interior illos get better and better.

10) BUILDERS OF THE DARK EMPIRE (10/34) Great South American milieu. First introduction of the bolas, the pampas, etc. Wonderful example of how pulp series writers carried you away to other worlds, other mores, other settings. A killer.

THE STINKER: Nothing between '33-'38 is a stinker to me. So pick anything after 1939 and you'll probably be right.

Will only asked for ten but I must mention MASTER OF THE DEATH-MADNESS for what it says about Egyptology, a favorite subject of mine, and EMPEROR OF THE YELLOW DEATH--pure Fu Manchu with its man-eating turtles, an image that stuck with me so long I used it in my second Nick Carter novel, THE CHINA DOLL. And it took Bob Sampson to give me the titles of these three years ago.

I should say here that these are all personal favorites, not because of better plots or better writing but simply because they were the Early Years and became yardsticks for the nine year old who grew up on them. Come 1938, the ghosters were stepping in and the Norvell Page sound was gone. He was a purple proser, unceasingly melodramatic, romantic, but that was the way I wanted him. Nita Van Sloan forever, too. And God bless Ram Singh, Jackson, Apollo, Jenkyns, Limpy Magee, Blinky McQuade and Tito Caliepi.

BOB WEINBERG

Bob, who edits PULP magazine, is one of the most rabid of Spider fans--a circumstance probably not unrelated to the fact that he shares Richard Wentworth's initials. These are, Bob says, "My ten favorite Spiders, as opposed to the ten best as there are many more than ten--many many are of equal statue in my mind."

1) THE FLAME MASTER (3/35) Any novel with a pulp writer as the villain has to be on this list. With a great flying scene (Wentworth landing his plane on a penthouse roof), lots of action, and a villain who claims he is from Mars, what more can you want?

2) HORDES OF THE RED BUTCHER (6/35) The Spider versus Neanderthal Men. This features one of the best battles in any character pulp, as an unarmed Spider fights TWO giant Neanderthal Men, beings just about indestructible. Another evil mastermind, the Headsman.

3) DRAGON LORD OF THE UNDERWORLD (7/35) Perhaps the Spider's deadliest foe, Ssu Hsi Tze, the Emperor of Vermin. The closest thing to Fu Manchu, but with the typical Spider touches that you can find. A very long novel and again filled with action. As with The Shadow, The Spider's toughest foes were always the Oriental villains. The Emperor of Vermin was the Spider's best Oriental villain.

4) OVERLORD OF THE DAMNED (10/35) Without question, the Spider fought the most vicious, kill-crazy animals in the pulps. People died like flies in all of the novels. The Boss had to rank as one of the most vicious of all these masterminds with his acid guns; and then there were the acid VATS. A monster like this could only be battled by a man with the same death-dealing powers--The Spider.

5) DEATH REIGN OF THE VAMPIRE KING (11/35) A super cover for a terrific novel. Hordes of vampire bats attacking cities--the evil bat master--Wentworth and Jackson stripped and thrown into a cage full of hungry vampire bats--and a final duel in the air with man-carrying glider wings between Wentworth and the Bat Man. Super stuff!

6) THE SPIDER AND THE SLAVES OF HELL (7/39) This is one of the most fantastic Spider novels written, with a mad extortionist blowing up buildings all over NYC and killing thousands. In one scene, the police capture The Spider, but as the maniac's henchmen are on the top of the building preparing to dynamite it, they just clamp a ball and chain onto his leg. The Spider, knowing that the elevators and stairs have been destroyed, escapes and climbs up the side of the building, carrying the ball and chain under his arm--and then kills the henchmen just using a knife. This scene is illustrated on the cover. Unbelievable, but only something that could be in The Spider!

7) THE SPIDER AND THE FACELESS ONE (11/39) The Spider battles Munro, the Faceless One, the ultimate master of disguise. The first of three novels fighting this villain, and the best of the bunch. Munro is such a disguise king that he resembles many pulp heroes with his uncanny ability to disguise himself as just about anyone.

8) HELL'S SALES MANAGER (2/40) Another super novel. To make sure that Wentworth is The Spider, he is locked up with a police guard when The Spider is due to fight the villain. How Wentworth manages to hypnotize the guard by his power of mind alone makes this one of the most dynamic Spider novels ever. And when faced with a building about to explode, a barely conscious Spider still forces himself to rescue the one man who might learn his secret, you have unmatched excitement.

9) SATAN'S SEVEN SWORDSMEN (10/41) This features Doctor Fuji, one of the best Spider villains, and had Wentworth faced with foes that test him to the limits--but at the same time show him for the near undefeatable superman that he is, in both physical and mental power. Lots and lots of action.

10) DEATH AND THE SPIDER (1/42) Just a great atmospheric novel, as The Spider faces his ultimate challenge. Norvell Page obviously decided to do something special for the 100th Spider novel and this was it. Also revealed a lot about The Spider's earlier life.

RUNNERS UP: THE RED DEATH RAIN (12/34) Another Oriental villain, gruesome ending but memorable last line. THE CITY DESTROYER (1/35) Great menace and some super scenes of destruction as the Empire State Building bites the dust! EMPEROR OF THE YELLOW DEATH (12/35) Another Oriental, with man-eating turtles, no less. THE MAYOR OF HELL (1/36) The Spider almost killed battling an unholy alliance of villains.

THE STINKER: Hard to judge, but would have to pick THE SPIDER AND THE JEWELS OF HELL (12/40). Not a terrible story but a terrific blurb, nice cover and a very disappointing, illogical--and worst of all--boring Spider novel. The gimmick was pretty poor, the villains wasted in their roles, and the action was not very convincing. WORST COVER: THE GRAY HORDE CREEPS (3/38) Evidently the cover artist was told that the Gray Horde attacks a subway train--so he has a bunch of Ku Klux Klan types with white robes all attacking a subway train. Unfortunately, the Gray Horde was a gigantic horde of gray-skinned monster men turned into such creatures by a mad scientist type! One of the silliest pulp goofs I've ever encountered.

JOSEPH LEWANDOWSKI

Joe is a long-time Spider fan, having grown up on the character. He spends much of his time writing articles and doing pastiches on the old pulp heroes.

1) THE SPIDER STRIKES (10/33) sets up the basic matrix for The Spider stories, introducing most of the elements usually found in succeeding Spider yarns: the police trap and the jousting with Kirkpatrick, the attempt to get at Wentworth through Nita, and a master criminal with a beautiful accomplice. All Page had to do when he took over was speed up the pacing and add generous doses of sadism and voyeurism. This story also gives the basic description of Wentworth: 5'11", 170 lbs., and gray-blue eyes. Later novels would add five to ten pounds weight, an erect carriage, lips firm and straight, ears long and close to the head and with tops on a level with the eyes, an easy swing to the shoulders, a certain stiff-necked carriage of the head, and a trick of lifting the eyebrow.

2) CITADEL OF HELL (3/34) is not only an engrossing story, but it is also noteworthy for bringing forth Tito Caliepi, whose appearance becomes inextricably fixed as that of The Spider: long, lank black hair, parted in the middle and falling below the ears, a sallow skin, nose long and pointed. In posture he is bent over, one shoulder hunched so he seems an emaciated, hunchbacked man with the anemic face and quick, frightened eyes of a cripple. For garb he wears a large, down-drooping broad-brimmed black felt hat and a black cape. Later he is described as thinjawed and hooknosed. To convert fully to The Spider, inch-long celluloid points are slipped over the canines, the lips are drawn back to present a thinlipped smile, and the voice becomes flat and mocking. This story also originates the Spider ring.

3) PRINCE OF THE RED LOOTERS (8/34) features The Fly, the first of the really GREAT criminal masterminds to challenge The Spider.

4) THE RED DEATH RAIN (12/34) not only contains one hundred pages of action, thrills, and chills, but also presents The Spider with the ultimate threat to Nita Van Sloan: she will be given as a mate to an orang-outang. Who can forget those last two lines of the story: "We were too late," he said. "Ya-Che was dead. The orang-outang had mated."

5) SLAVES OF THE CRIME MASTER (4/35) forces The Spider to create a counter reign of terror by publicly killing men he has marked for death. It is packed with action and has a smashing Spidey climax.

6) HORDES OF THE RED BUTCHER (6/35) is the ultimate in sadism and voyeurism for the early Spiders. Page was at his best when describing nightmare scenes like this combined with The Spider's usual bloodthirsty violence. Artist J. Fleming Gould contributed two unforgettable drawings to this issue: the frontispiece and the one on page 61.

7) THE COMING OF THE TERROR (9/36)
THE DEVIL'S DEATH DWARFS (10/36)
CITY OF DREADFUL NIGHT (11/36)

REIGN OF THE SNAKE MEN (12/36) These stories describe The Spider's battles with Tang-akhmut, the Living Pharaoh, and should be considered as an entity. With over three hundred pages of action, violence, treachery, intrigue, duplicity, and derring-do, this has to rank as the pre-eminent Spider story.

8) THE MAN WHO RULED IN HELL (7/37) has a personal significance for me: it is the first Spider novel I ever read, and it is a fantastic introduction to The Spider saga. It opens with the gruesome death of Ben Laskar, The Spider's contact man, and leads right into a trap that has Wentworth practically jailed before the Red Hand launches his city-wide reign of terror. To meet the threat of this arch-villain, Page introduces Wentworth's ALTER alter-ego: Blinky McQuade. And after this, Spider stories will never be the same again. Blinky has weak eyes that blinked and strained in the light unless covered by thick hooded glasses, rumpled hair streaked with gray, a lax and pendulous lower lip, sallow skin taut over the bones of the cheek, and pencilled-in lines of age. He is a shambling, round-shouldered, slatternly man with a furtive manner--a far cry from either the arrogant self-confident Wentworth or the sinister fear-provoking Spider. And yet, somehow, Wentworth becomes much more human and credible now that we have Blinky. For the next two years, Page will produce easy-reading, fascinating, and fluidly-moving stories, yet only once or twice will they be vividly unforgettable ones.

9) MACHINE GUNS OVER THE WHITE HOUSE (9/37) belongs to the It-Can's-Happen-Here Classification. I have a weakness for this type of story, so this one ends up on my list of ten best. Fortunately, it is a good story.

10) THE CITY THAT PAID TO DIE (9/38)
THE SPIDER AT BAY (10/38)

SCOURGE OF THE BLACK LEGIONS (11/38) These make up probably the second best Spider story in the saga. (Again I have lumped all three parts together and considered them to be one story.) This is a throwback to the 1934-35 period when Page was full of inventiveness and creativity. After this, comes the slow descent to the mediocrity that was so prevalent in the tales of the Forties.

THE STINKER: Any of the four "updated" or "remodeled" Spider stories published by Pocketbooks in paperback form in 1975. Fortunately I read but one of them--and that was devastating. It took weeks to get the after-images out of my memory.

SUMMARY

When compared with the earlier polls I conducted of favorite Shadow and Doc Savage novels, the results are surprising. Although there were fewer Spider novels published than in the other series, there are no unanimous or even near unanimous preferences among the six people polled.

Counting the honorable mentions, the highest number of votes--three--went to the following novels: THE SPIDER STRIKES, THE CITADEL OF HELL, PRINCE OF THE RED LOOTERS, THE RED DEATH RAIN, and HORDES OF THE RED BUTCHER, all early novels.

The following received two votes apiece: CITY OF FLAMING SHADOWS, SERPENT OF DESTRUCTION, THE MAD HORDE, THE CORPSE CARGO, THE CITY DESTROYER, THE PAIN EMPEROR, THE FLAME MASTER, DRAGON LORD OF THE UNDERWORLD, MASTER OF THE DEATH MADNESS, OVERLORD OF THE DAMNED, DEATH REIGN OF THE VAMPIRE KING, EMPEROR OF THE YELLOW DEATH, THE MAYOR OF HELL/SLAVES OF THE MURDER SYNDICATE, THE MAN WHO RULED IN HELL, THE CITY THAT PAID TO DIE/THE SPIDER AT BAY/SCOURGE OF THE BLACK LEGIONS, THE SPIDER AND THE SLAVES OF HELL AND DEATH AND THE SPIDER. These were spread throughout the series, but with a definite emphasis on pre-1937 novels.

Getting only one vote each were: THE WHEEL OF DEATH, EMPIRE OF DOOM, SATAN'S DEATH BLAST, BUILDERS OF THE DARK EMPIRE, SLAVES OF THE CRIME MASTER, GREEN GLOBES OF DEATH, THE COMING OF THE TERROR/THE DEVIL'S DEATH DWARFS/CITY OF DREADFUL NIGHT/REIGN OF THE SNAKE MEN, MACHINE-GUNS OVER THE WHITE HOUSE, THE CITY THAT DARED NOT EAT, CLAWS OF THE GOLDEN DRAGON, RULE OF THE MONSTER MEN, THE SPIDER AND THE EYELESS LEGION, THE SPIDER AND THE FACELESS ONE, HELL'S SALES MANAGER, SATAN'S SEVEN SWORDSMEN, VOLUNTEER CORPSE BRIGADE and RECRUIT FOR THE SPIDER LEGION. The spread here was most even.

The stinkers were just as wild. Few people picked specific titles, saying instead that all the later novels or certain reprinted novels were the worst. Here again there was no consensus of opinion. In fact, two novels, REIGN OF THE SNAKE MEN AND DEATH AND THE SPIDER, were listed in both the "Top Ten" and "Stinker" categories!

The purpose of these Top Ten articles, aside from their entertainment value, is to provide pulp collectors with an opinionated guide to the best and worst in a series for collecting purposes. So what can be inferred from this poll? Well, with no overall consensus, obviously whatever chords The Spider novels pluck in readers, different readers respond to different chords. Evidently, the early years of the series are the best, with some readers suggesting post-1936 stories are inferior while others say after 1939, the series is a washout. But what can you say when one man's stinker is another's favorite?

Try what sounds good to you. Somewhere in the 118 Spider novels, there are bound to be some you'll enjoy--for whatever reasons.



SPLIT INFINITY by Piers
Anthony (Ballantine/del Rey, 1981, 356
pages, \$2.95 (CDN))

Reviewed by W. Ritchie Benedict

Generally speaking, robots, game-playing computers, master-slave dictatorships, and parallel universes belong to the world of "hard" science-fiction, do they not? And, werewolves, demons, unicorns, spells, and powerful magicians belong to the realm of pure fantasy? Therefore, the two never mix - certainly not in the same novel - right? Wrong, in this novel they do, in fact they are intertwined - even the chapter headings are labeled SF and F. In less skilled hands, the end result might have been a messy hodge-podge, but surprisingly, it holds together amazingly well.

The main character, Stile, is a serf trained to be a jockey by his Citizen master on the planet Proton. In his spare time, he becomes an expert Game-player. His only friend is a beautiful girl named Sheen who also happens to be a robot. After he is crippled for horse-racing by someone who wants rid of him, he is forced to escape to another world - Phaze - through a mysterious curtain which connects both worlds. It is either leave or be turned into a cyborg, and leave he does, even though he cannot bring Sheen with him. He soon finds out that the reason she cannot come through the curtain is because this new world works on the principles of magic. The second world is one where his alternate self was an adept at magic, but is now dead. He soon invokes a demon which tries to choke him to death, so it is obvious that the new world is not all that safe either, particularly as he doesn't know the rules. He soon strikes up a

friendship with two shape-shifters--a unicorn and a werewolf respectively.

It takes some time, dealing with black magicians and the like, but he eventually finds his way back to Proton, only to find that he is confronted with Hobson's choice in a competition which will settle his future on Proton once and for all.

Normally, I must admit, that I am not really a strong fantasy fan anymore than I go for a lot of hardware stories dealing mostly with technology. I partake mainly of the middle ground with a slight overlap on both edges. In this book, it is interesting how the writer's love for horses (and games) is communicated to the reader. He has taken actual experiences (knee injuries during judo class and the buying of a horse for his daughter) and woven them into a tapestry of pure enchantment. They say that a writer should draw from his or her direct experience and this book is an object lesson in that maxim.

Too many fantasy novels make the mistake of being cute or coy. Some go to the extreme of using tortuous 1840's style prose. Both become extremely hard to read after a while. Perhaps due to his science-fictional background, Mr. Anthony is able to avoid both pitfalls. The hero may be somewhat naive, but he reacts in an adult fashion to the problems he faces. The book moves well insofar as action and is very easy to read.

The only criticism I have is that I thought the characterizations could have been a bit stronger, but as I recognize what a difficult task the author was undertaking in this mix of genres, any lapse in this regard is quite understandable.

(continued on page 48)

BACKGROUND AND CHECKLIST
DON ELLIOTT/ROBERT SILVERBERG
EROTIC FICTION TITLES

by Keith L. Justice

Robert Silverberg is a trans-genre writer who has produced books of every description. In the period 1959-1965 he wrote under the pseudonyms Don Elliott and Dan Eliot (as well as a few books under other names, as yet unconfirmed) about 150 books that must be classified as softcore pornography or "erotic" fiction. Although the checklist included herein is not complete, it is more extensive than any listing I have ever seen. Before going straight to the checklist, however, it might be interesting to explain some background--both the general background of porno publishing in the 1959-1965 period and some specific details about the publishers of the Elliott/Eliot/Silverberg books.

By 1959 Robert Silverberg had published only a dozen books. He had placed his books with such publishers as Gnome, Avalon, Crowell, and Ace, but many of them had been issued under the David Osborne, Calvin M. Knox, and Robert Randall pseudonyms (the latter in collaboration with Randall Garrett). He was also expending vast amounts of energy in turning out reams of shorter material for the magazine markets. High-speed minimum-rewrite (or no rewrite) typewriter performance was a key ingredient in the writing of erotic fiction in the late 50's and early 60's because writers were usually paid a flat fee for all rights to a manuscript. Payment ranged from \$300 to \$1000 per manuscript, although there were probably markets that paid more or less, depending on press run, company stability, distribution, copies-sold to copies-remaindered

ratio and other publishing factors. Given the conditions--including cash on the line payment as opposed to advance against royalties, and the fact that the porno market was entering its first mass-market golden age--it can only be assumed that when the opportunity presented itself to churn out erotic fiction on a grand scale for a reliable and paying market, Silverberg took advantage of the opportunity. (Editor's note: I have also heard as yet unverified or disproven rumors that Donald Westlake and Lawrence Sanders were also writing this kind of material under pseudonyms during this period.)

Silverberg's phenomenal writing pace was apparently very well suited to the chore of turning out an erotic book manuscript in a few days, for over a period of five or six years he may have produced as many as 150 of them. With Grant Thiessen's help I have managed to collect about 50 of the Elliott/Eliot titles, and the books in my possession have yielded some interesting information about Elliott and his publishers.

The Nightstand line of softcore porno books was initiated in the winter of 1959. The Supreme Court had not yet ruled that adults could purchase erotic materials for personally-defined "educational" reasons, so pornography was early divided into the softcore and hardcore genres. Hardcore was more an underground genre, and the materials somewhat more difficult to obtain (the decade 1955-1965 was a time of postal entrapment and other questionable procedures used by the moral minority to enforce their ideas upon society). Softcore porno had a slightly easier time because (compared to hardcore) it was relatively inoffensive, more socially acceptable, more widely distributed--and, for these reasons, harder for Citizens' Decency Leagues

and local Gestapos/Review Boards to stamp out. The softcore material dealt not in raw description but in imagination and innuendo. The jaded reader of 1980 will find that softcore porno novels of twenty years ago read like TRUE ROMANCE or TRUE CONFESSIONS today.

The first book in the Nightstand series was LOVE ADDICT by Don Elliott. It was number 1501 and was published in October of 1959. All the Elliott titles are strongly plotted. The main characters are well-motivated and are often of an intellectual bent (writers, graduate students, etc.). The "porno" content of the books derives mostly from sexual activity which is frank but not floridly embellished; there are four-letter words, but by 1980 standards they are anemic and almost out of place. The novels are essentially of the "passion drove them to the fiery heights of desire" school of writing.

The Nightstand imprint spawned several subsidiary imprints, including Leisure Books, Idle Hour Books, Midnight Reader, Evening Reader, and Sundown Reader. The Elliott books appeared regularly under several of the house imprints until 1965. Because I do not have copies of every Elliott book, I cannot state categorically that Silverberg stopped writing porno one-shots in 1965. But if he did, the time frame would be just right because by 1965 Silverberg was regularly signing contracts with publishers such as Chilton, Crowell, and Dial for nonfiction volumes. Many of Silverberg's nonfiction books have gone into multiple hardcover printings, some were published in softbound editions, and at least one of his nonfiction efforts of the 1960's was republished in hardcover in abridged form, so it is quite believable that he gave up the low-paying one-shot all-rights-bought

markets for the more lucrative commercial markets which, by the middle to late 60's, included book club editions, British editions, and some translated foreign editions of his work.

The middle 1960's was a time of changes at Corinth Publications, the parent company of Nightstand and its subsidiaries. By 1965 the company was shifting from metal-type production to offset printing for their books. The book format changed from 10.75 x 16 cm short editions printed on metal type to an "intermediate" size of 10.5 x 17 cm, but by 1966 the books were 10.5 x 18 cm, which is more or less the standard mass market paperback size today. All paperbacks taller than the 10.75 x 16 cm short editions appear to have been produced offset.

One of my Elliott books is undated; the copyright page has been removed. ALL ON SUNDAY (Ember Library EL 331) has a probable issue date of 1966, determined by the position of the book in the series. Two John Dexter books in my possession--EL 327 and EL 337--were both issued in 1966, so it is likely SUNDAY was also published in 1966.

The standard early titles in the Nightstand line carry, on their covers, a small stylized logo or imprint which consists of a lower case "a", a capital "S", and a lower case "n", all connected ("aSn"). Another company, Pert Publications of New York, also placed an "aSn" imprint just below the price of their books. I have not yet been able to determine the connection between Corinth Publications of San Diego and Pert Publications of New York, but the logo/imprint mark and the Elliott pseudonym seem to indicate some sort of connection.

The Pert Publications/Bedside Books title, WOMAN CHASER, carries the notation, "Initial edition copyright c 1961", a method of copyright notice used by a number of porno imprints during this time period, which may or may not indicate that it is not the first edition. Some of the Elliott books have been through at least two editions, and slight cover changes--such as the cover-blurb change from "This is an original Nightstand book" to "This is a New Nightstand book"--indicate the possibility of three separate printings or editions of some of the books.

There are some other observations that should be made. One is the fact that the books which carry the "aSn" trademark, and those which carry a Pan-figure silhouette trademark (books so marked are identified in the bibliography) are divided into two distinct groups. None of my copies bearing the Pan mark were published earlier than 1964 in original editions, and none of the books bearing the aSn mark were originally published later than 1961. Six of the Nightstand titles also have an "R" after the book number on the spine (books so marked are identified), but in some cases the R is not tagged to the same ID numbers on the cover. These three marks may well be identifying marks to indicate separate editions. In some cases, the books bearing the R marks have their cover prices printed in small circles rather than appearing as an integral part of the cover, as if the same cover were being used for an additional printing except for a changed price. More information is needed.

Sometime in 1966 or 1967 (about the time of some major court decisions involving pornography) a

company called Greenleaf Classics apparently acquired the Nightstand line and its subsidiary imprints, and may have been partially responsible for some of the format changes--although format changes had begun before the notice "A division of Greenleaf Classics" was added to the imprint on the copyright page or as a colophon. The standard price went to 95 cents and the page count dropped from the 190-page standard of the short editions to about 160 pages. The top margins of the new standard books were increased from 2 cm to 4 cm, and were obviously adopted for the purpose of wasting space (probably called "reformatting for better reader efficiency" in the trade). It was during the 1966-67 period of changes that true hard-line pornography was introduced into the books--not modern no-holds-barred raunch, but a sort of explicit midrange gutter talk that left absolutely nothing to the imagination but which did not yet display the contemporary tendency to dwell grossly upon every fleshy little detail. It should be stressed, perhaps, that according to all information I have been able to assemble, surmise, or infer, Silverberg's connection with the porno publishing industry ended before the 1966-67 influx of hardcore material into the Corinth/Greenleaf/Nightstand line of books.

In the early 1970's (probably 1972 or 1973) Greenleaf began to reissue chosen "classics" from the Nightstand line under a Reed-Nightstand imprint. The Reed-Nightstand books, which are also standard 10.5 x 18 cm paperbacks, are not simply reprints but are entirely new editions. The original Nightstand shorty editions were produced on metal type, a fact which can be determined by a general knowledge of the approximate date of introduction of offset mass-market

paperback production as well as an examination of the books themselves for telltale marks and impressions on the pages. The Reed-Nightstand reissues are standard mass-market paperbacks printed offset. The shorty editions almost invariably have 190 pages of text (the range of my 50 examination copies is 187-192); the Reed editions have about 223 pages each. The type is perhaps a point larger and the margins and interline spaces wider in the Reed editions to pad them up to what the publishers seem to have considered an acceptable size for the new \$1.95 price tag. The paper used in the Reed editions is also thicker and coarser than the paper in the older Nightstand editions.

It is likely that the Reed-Nightstand imprint was able to reissue the Elliott books because Silverberg had relinquished all rights to them, as per standard porno publishing procedure. By 1973, Silverberg was financially independent and able to exercise artistic rather than commercial or financial discretion in his choice of books that he would allow to be reprinted. It is possible that the Reed-Nightstand editions were issued entirely without his knowledge, much less his consent. It seems probable that if the copyrights had been under his control, he would not have allowed the Elliott books from the 1959-1965 phase of his career to be reissued.

There are, as far as I know, at least nine Elliott titles in the Reed-Nightstand reprint line. Some of the titles are the same as titles in the original Nightstand line; some do not match up with any Nightstand titles I can discover. The assumption must be that there are Nightstand titles I have not yet discovered; or that the titles of some of the old Nightstand books were given a facelift along with the typesetting, cover, and format for reissue under the Reed-Nightstand imprint.

The checklists that follow do not purport to comprise a finished bibliography. They are simply in-progress checklists that I have carried as far as I can. If anyone has additional information, I hope they will consider sharing it. I am interested in obtaining paperbacks from the Nightstand, Reed-Nightstand, or Nightstand subsidiary imprints even if the books are NOT authored by Elliott/Eliot. Other books from the same publishers occasionally can help to determine the titles of missing/unidentified books; and if there is anyone who is interested in the Elliott books or who collects them, but who has no desire to publish a supplementary list of titles, I would be glad to correspond with him in the hopes that we could assist each other. I can be contacted at Rt. 3, Box 66, Union, MS 39365.

The checklists are arranged by imprint, and numerically by book number within the imprint groups. The parent company of the Nightstand line was Corinth Publications of San Diego; the parent company for the Reed-Nightstand reissues is Greenleaf Classics, also of San Diego.

The listing for each book includes the book number, title, year date of publication, number of pages, and cover price. Asterisked entries denote those for which I have examination copies in my collection; all other titles were determined by means other than first-hand inspection of examination copies. Titles published under the Reed-Nightstand imprint which are not represented under one of the Nightstand groups may represent either reissues which have not yet been identified under the original imprint or reissues with titles that have been changed since the original appearance under the Nightstand or subsidiary imprint.

Nightstand Books

*NB 1501	LOVE ADDICT (also Reed-Nightstand 3001)	1959	191 pp	.75	(aSn; R)
*NB 1504	GANG GIRL (also Reed-Nightstand 3004)	1959	190 pp	.75	(aSn; R)
*NB 1509	PARTY GIRL (also Reed-Nightstand 3016)	1960	191 pp	.50	(aSn)
*NB 1516	SIN ON WHEELS	1960	191 pp	.50	(aSn; R)
*NB 1521	PASSION TRAP	1960	191 pp	.50	(aSn; R)
*NB 1528	THE LECHER (also Reed-Nightstand 3049)	1960	191 pp	.75	(aSn; R)
*NB 1529	THE FLESH PEDDLERS	1960	191 pp	.75	(aSn; R)
*NB 1537	MISTRESS OF SIN	1962	190 pp	.75	(R)
*NB 1542	WILD DIVORCEE	1961	189 pp	.75	
*NB 1544	LUST GODDESS	1961	190 pp	.50	(aSn)
*NB 1554	SIN CRUISE	1961	190 pp	.50	(aSn)
*NB 1564	THE SINFUL ONES	1961	190 pp	.50	(aSn)
*NB 1565	BACKSTAGE SINNER	1961	192 pp	.75	(aSn)
*NB 1574	SIN CLUB	1961	192 pp	.75	(aSn)
*NB 1596	LUST CAPTIVE	1962	188 pp	.75	
*NB 1605	SEX FURY	1962	188 pp	.75	
*NB 1610	SIN BAIT	1962	188 pp	.75	
*NB 1616	SIN QUEST	1962	188 pp	.75	
*NB 1631	SIN SICK	1962	187 pp	.75	
*NB 1638	SEX BAIT	1963	190 pp	.75	
*NB 1648	LUST CREW	1963	190 pp	.75	
*NB 1651	SIN SERVANT	1963	190 pp	.75	
*NB 1729	SHAME SCHEME	1965	190 pp	.75	(Pan)

Ember Library

*EL 331	ALL ON SUNDAY	probably 1966	160 pp	.75	
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Midnight Reader

*MR 401	LUST QUEEN	1961	191 pp	.75	(R)
*MR 412	ROADHOUSE GIRL	1962	191 pp	.60	
*MR 414	3 SINNERS	1962	189 pp	.60	
*MR 419	LUST CULT	1962	189 pp	.60	
*MR 422	KEPT MAN	1962	189 pp	.60	
*MR 429	NO LUST TONIGHT	1962	189 pp	.60	
*MR 440	SHAME HOUSE	1962	190 pp	.60	
*MR 454	SIN KIN	1962	190 pp	.60	
*MR 458	SEXTEEN	1962	190 pp	.60	
*MR 466	PASSION THIEVES	1962	190 pp	.60	
*MR 469	SIN CRAZED	1963	190 pp	.60	

Idle Hour Book

*IH 409	WANTON WEB	1964	190 pp	.75	
*IH 429	NUDIE PACKET	1965	190 pp	.75	(Pan)
*IH 438	SIN FOR SOLACE	1965	190 pp	.75	(Pan)

PASSION WAS HIS MASTER—SADISM HIS CURSE!

SIN SERVANT

By DON ELLIOTT

STAND BOOK

THEY WERE SIN VICTIMS IN THE HANDS OF A—

FLESH TAKER

754

FR 944

PASSION WANTONS CAUGHT IN A NEIGHBORHOOD—

SWITCH TRAP

THE YOUNG WANTONS

75

SR 5

Sundown Reader

*SR 502	PASSION TRIO	1964	190 pp	.75	
*SR 514	GUTTER ROAD	1964	190 pp	.75	
*SR 537	THE YOUNG WANTONS	1965	190 pp	.75	(Pan)

Leisure Book

*LB 632	THE FLESH SEEKERS	1964	190 pp	.75	
*LB 651	FLESH PRIZE	1964	190 pp	.75	
*LB 657	SIN WARPED	1964	190 pp	.75	(Pan)
*LB 686	ESCAPE TO SINDOM	1965	160 pp	.75	(Pan)

Evening Reader

*ER 702	SIN DOLL	1963	192 pp	.60	
*ER 717	BEATNIK WANTON	1964	190 pp	.75	
*ER 722	PASSION PARTNERS	1964	190 pp	.75	
*ER 729	SIN BIN	1964	190 pp	.75	
*ER 734	ORGY ISLE	1964	190 pp	.75	
*ER 752	FLESH MELODY	1964	190 pp	.75	
*ER 754	SWITCH TRAP	1964	190 pp	.75	(Pan)
*ER 758	FLESH BRIDE	1964	190 pp	.75	(Pan)

Ember Book

*EB 905 Eliot)	NYMPHO	1963	192 pp	.60	(as Dan
*EB 912 Eliot)	FLESH FLAMES	1963	191 pp	.60	(as Dan
*EB 913 Eliot)	SIN HELLION	1963	191 pp	.60	(as Dan
*EB 944	FLESH TAKER	1964	190 pp	.75	

Bedside Book (parent company: Pert Publications of New York)

*BB 1201	WOMAN CHASER	1961	158 pp	.60	(aSn)
*BB 1222	HOTROD SINNERS	1962	156 pp	.60	

Reed Nightstand

3001	LOVE ADDICT				(also NB 1501)
3004	GANG GIRL				(also NB 1504)
3008	SUMMERTIME AFFAIR				
3009	PARTY GIRL				(also NB 1509)
3012	NAKED HOLIDAY				
3016	THE INSTRUCTOR				
*3021	CARNAL CAGE	1973	223 pp	1.50	
*3024	JUNGLE STREET	1973	223 pp	1.50	
*3042	DEPRIVITY TOWN	1973	223 pp	1.95	
*3049	THE LECHER	1973	223 pp	1.95	(also NB
1528)					
*4011	TILL LOVE DO US PART	1974	223 pp	1.95	
*4042	THE GAME SUSAN PLAYED	1974	223 pp	1.95	

(continued from page 4)

Wells' work may be spotted.

From Southern Illinois University Press (P.O. Box 3697, Carbondale, IL 62901) comes a couple of extremely interesting books. FANTASTIC LIVES: AUTOBIOGRAPHICAL ESSAYS BY NOTABLE SCIENCE FICTION WRITERS, ed by Martin Greenberg (\$15.00) is explained by its title. The essays are by Harlan Ellison, Philip Jose Farmer, R. A. Lafferty, Katherine Maclean, Barry Malzberg, Mack Reynolds, Margaret St. Clair, Norman Spinrad and A. E. van Vogt. Recommended.

From the same publisher is THE SCIENCE FICTION OF MARK CLIFTON, ed. by Barry N. Malzberg and Martin Greenberg (\$15.00?). The author has always been a personal favorite of mine, and this represents the first collection of short fiction of his to be published. He did not produce very many stories in this lifetime, but each of them had a spark of originality in them. (He was also co-recipient of one of the earliest Hugo's for THEY'D RATHER BE RIGHT (THE FOREVER MACHINE) along with Frank Riley. Highly recommended.

from Fictioneer Books (1 Screamer Mountain Road, Clayton, GA 30525) comes Don McGregor's THE VARIABLE SYNDROME (\$9.95). Featuring cover art by Walt Simonson, this well-produced trade paperback is comprised of a short sf novel (about 1/2 the book), as well as a long non-fiction article on a comics story series which MacGregor wrote, and the trials and tribulations involved with it, from initial conception to date (a period of over ten years).

Next issue, I will probably publish an index to Monarch Books and Curtis Books, as well as a John Jakes bibliography, and several other articles and a raft of letters that I have left out for too long. But as usual, wait till you see the issue before you count on seeing the above articles, as my plans always seem to change from issue to issue.

I am currently at work on a COMPLETE bibliography of all sf, fantasy, and horror in paperbound form (excluding only advance proofs of hardcovers), and would like to hear from people interested in participating in making sure that it is complete. As a start, in issue 6 I published a Ballantine index. The author of this has now dropped out of sight, so I need corrections and/or additions to that list sent directly to me. I know that there are some Beagle horror entries which are missing, as an example. Not all printings of all books were covered, either, especially for Burroughs and Tolkien. Since I want to list ALL printings (not to mention Canadian, British, Australian, etc. editions), I need as much information as I can muster. The typical entry will list the author, title, publisher, book number, date, and printing, as well as notes on any anomalies or interesting features. Anyone having variant editions of books is invited to also send this information. All participants will be cited in the acknowledgements section of the book, and major participants will receive a free copy of the book. (I rather expect that the finished product will be a little expensive, as in addition to the listing by author, there will be a listing by publisher, and a listing by title. If you are a completist collector for any author or publisher, and would like to participate, please advise me so that I can send you a proof copy for that author or publisher as soon as it is available.

After much debate with myself, I have decided to ignore original cover price information on paperbacks unless such information is necessary to identify one printing from another (in the absence of any printing history inside, for example). Next issue, as the project gets rolling, I will be printing a longish list of questions which have arisen during the preparation of the first part of the book.

If you are advising me of the existence of books which are not in one of the two standard paperback sizes, please give the dimensions of the book (width first).

(continued on page 48)

THE QUIET MASTER

by Joseph A. Willis

Imagine a room with four bookcases each beginning at the crack of the floor and ascending to the ceiling. Within this room, you will find a man's life recorded in books and magazines. Against the east wall, a battered typewriter sits with paper still in the cylinder. The typewriter clues us to the fact that the man must be a writer. A closer examination of these books reveal an international flavor. Here are books in French, Japanese, and at least a dozen other languages. As the eyes travel up the north side of the room, a rack of magazines comes into view. ANALOG, ASTOUNDING, and GALAXY are some of the titles indicating that science fiction has a special place here. You might expect that an Asimov or a Heinlein lives here. He began his writing under the influence of the pulps and is a strong force in today's science fiction. The man is Jack Williamson.

This library is located in Portales, New Mexico where Jack has lived for most of his life. Born in Bisbee, Arizona in 1908, Jack lived in Texas and Mexico before his family settled in Roosevelt County in what is now the state of New Mexico. This desert country influenced Jack's writing in many ways as we shall see. He attended Eastern New Mexico University for a couple of years before dropping out to write. It was during his youth that he first began to read Wells and others in AMAZING. Wells' influence on Williamson was great. First, Wells' works fascinated Williamson and started him on his writing career.

"I found escape through the

pulps, especially ASTOUNDING, and I was fascinated by Wells' imaginative powers."

Later, Williamson's initial interest in Wells blossomed into a Ph.D. dissertation which added much to the history of the genre of science fiction.

After serving in World War II as a weather forecaster, Williamson returned to Eastern New Mexico University to complete his education, with B.A. and M.A. degrees by 1957. He earned his Ph.D. from the University of Colorado in 1964, and taught English at Eastern until his retirement in 1977. Still active, Jack continued to contribute to science fiction as a scholar and more importantly as a writer.

His scholarly activities include a teacher's guidebook for science fiction, encouragement of the teaching of science fiction in both high school and college. He has also served to help encourage the acquisition of important science fiction magazines and history at the E.N.M.U. library. Finally, he has contributed numerous critical articles on the nature of science fiction and its instruction.

Williamson's impact on science fiction is found most profoundly in his writing. It is his writing that the remainder of this article will concern itself. This seems appropriate since his writing served as the springboard for almost all of his nonwriting accomplishments.

The first of over three million words that Jack has published came in a story entitled "the metal man", published in AMAZING in 1928.

Jack wrote this story and much of his earlier work while subsisting on nearly nothing in the New Mexico desert. Previous to his first story, Williamson won a fan essay contest with an article called "Science Fiction: Searchlight of Science". One of the early influences on Williamson was the fantasies of A. Merritt. Along with Wells' stories, the Merritt stories influenced and inspired this shy, awkward young man to write science fiction. Jack's formula for success has not changed much over the years.

"I generate stories by examining the impact of change on our environment and the response of people to those changes."

This formula produced the story "With Folded Hands" published in ASTOUNDING in 1949. In this story, Williamson examines the possible future relationship between man and machine. Machine, in the form of the mechanicals, protect man from every possible danger. This over-protection destroys the value of life for the protagonist. James Gunn describes "With Folded Hands" as perhaps "the definitive treatment of man and machine". This critical judgment is supported by the popular success of THE HUMANOIDS which was based on the story "With Folded Hands". THE HUMANOIDS has been translated into several languages and has been reprinted many times since then, described by one reviewer as an "excellent and influential work compared to Asimov's robot stories".

DARKER THAN YOU THINK is Williamson's personal favorite. Other tales include a number of adventure stories like GOLDEN BLOOD (for WEIRD TALES), THE LEGION OF SPACE trilogy, and THE LEGION OF TIME (for ASTOUNDING). The excitement of

a new and imaginative escape from the difficult times of the depression produced these space operas.

In the 1940's, under the pseudonym of Will Stewart, Williamson wrote a series of naturalistic stories about frontier mining of anti-matter in the distant future. Here again the influence of the Southwest can be seen in his writing. Many of the descriptions in the book contain subtle references to areas and feeling native to this region. These stories came together in a book called SEETEE SHIP, followed by SEETEE SHOCK. During this period, he also wrote for The New York Daily News as a continuity writer for the paper's comic strip entitled "Beyond Mars".

Perhaps his most productive period followed his service as a weather man during World War II. He moved to more of a people oriented story and less concern with the science of these works. "The Equalizer" is a good example of this period. "People Machines", published in 1971, was another major work of this type for Williamson. During this period, he also worked on a number of collaborations with Frederik Pohl.

Besides his direct contributions to science fiction through his writing, Williamson's grasp of the essentials of sound writing are unequalled. Dr. Williamson, for example, has helped to redefine and channel that which by its nature is scattered. He sees two major types of science fiction--hard and soft. Representative of the hard type of science fiction are such writers as Arthur C. Clarke and Isaac Asimov. They focus, according to Williamson, on the impact of new technology on future society. Much time is spent in these stories on analyzing the

scientific apparatus imagined to be in use then. Larry Niven in his Known Space series is another example. The softer side of science fiction is that which tends to dwell more on the author's predictions of the people side of change. This type of writer may also use the future to comment on the present. Williamson is certainly qualified to talk about either type as his career as a writer has included both kinds of stories.

"I develop my subjects by examining man's possible responses to future changes. For example, it is now becoming possible to manipulate the genes of human beings. How will man adapt?"

Williamson's success not only includes a seemingly inexhaustible supply of imaginative ideas for his works, but also a sense of how best to structure those ideas. This knowledge comes from his many years of hard work and experience beginning with those pulp reprints of Wells. No one ever really taught Jack how to write. He simply worked hard and never quit. He's fond of telling his writing classes that the imagination is only the first step. The succeeding steps include loss of blood and hard work.

Perhaps the single most important ability that Williamson has is his adaptability. Having written everything from space opera to stories of a strong sociological nature indicates to even a casual student his amazing ability to adapt and work hard. James Gunn describes this quality in his book, *THE ROAD TO SCIENCE FICTION II*.

"His greatest asset has been his ability to learn and adapt. Each few years his writing has changed to meet new demands, external and internal,

and he has produced an entire range of works from adventure stories to thesis stories to sensitive portrayals of character or mood."

Jack, in his effort to remain current, is vitally interested in the direction and growth of science fiction as a genre. Williamson feels good about the future of science fiction. He seems to feel that the continuing growth of technology can't help but focus more attention on the future. As attitudes toward science and progress change, so, according to Williamson, will science fiction have to keep pace. The debate over the value of science is bound to continue as our world grows in complexity. Jack puts it clearly.

"I think it (the future) will be determined by shifting attitudes toward science and progress. The great debates that have raged since *GULLIVER'S TRAVELS* will continue, and the future of the genre is quite exciting."

Williamson sees this discussion of science and its value as an integral part of the genre. He traces the development of the discipline from Wells and points to Heinlein as one of the real masters and pioneers of the art of future speculation. Also, Jack is particularly interested in young writers and has gone out of his way to help promising writers.

What does the future hold for Jack Williamson? Having recently retired from full-time teaching at Eastern, Jack has returned full-time to writing. He is interested in his latest novel on the impact of genetic engineering. Williamson feels that recent technological progress indicates that before too long it will be possible to artificially

reproduce human beings and is interested in the possible changes that will result in human society.

Dr. Williamson has recently published an anthology of his best short works, entitled THE BEST OF JACK WILLIAMSON. This writer heartily recommends this work for Williamson fans and others who enjoy excellent short science fiction. Science fiction fans can look forward to enjoying the continuing excellence of Jack's career.

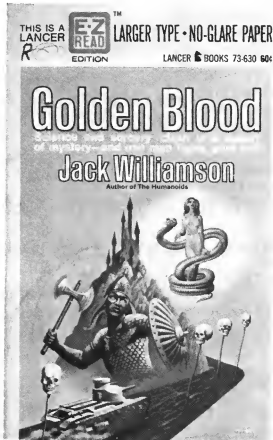
A career that began during the hard times of the depression, it is a career marked only by quality. The fact that so many of his works have been translated and or reprinted is a constant reminder of his status. His numerous awards and honors could fill another article. Certainly, the test of his fiction is that of time. Dr. Williamson is well on his way to passing the test. With a career that has spanned fifty-two years and going strong, he is making progress toward mastery of his craft. The admiration of his fellow writers is attested to by his selection as president of the Science Fiction Writers of America at the age of seventy. Williamson's inclusion in James Gunn's anthology THE ROAD TO SCIENCE FICTION is indicative of Jack's status among other professional writers.

It is nearly impossible to summarize adequately williamson's career to date. It was this writer's privilege to know Dr. Williamson for four years while attending E.N.M.U. This tremendously able and good man has done much to enhance science fiction. His grasp of our potential futures and his ability to make us see, in our mind's eye, a possible future for all of us ranks with Asimov or LeGuin.

As these words leave my

typewriter, I can see in my mind's eye, Jack toiling in his library. Surrounded by the fruit of the labor of a lifetime, I pause to remember a label once given Williamson by one of his students. Better than any words this writer can produce, this student captioned Jack Williamson:

"Dr. Williamson is a Quiet Master."

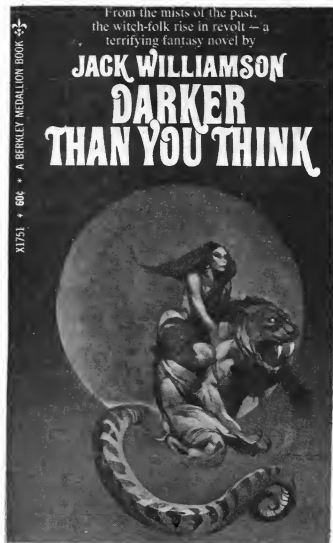


JACK WILLIAMSON BIBLIOGRAPHY

compiled by Uwe Luserke

This chronological bibliography is intended to list only the first printings of Jack Williamson, as well as a complete listing of books published through October 1978. Only the appearance of the first part is listed for serialized stories.

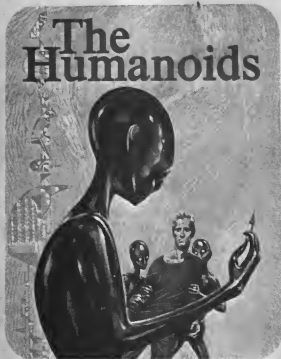
1. The Metal Man
(short story)
Amazing Stories, December 1928
2. The Girl from Mars (with Miles Breuer)
(short story)
Science Fiction Series #1, 1929
3. The Alien Intelligence
(2-part serial)
Science Wonder Stories, July 1929
4. The Second Shell
(short story)
Air Wonder Stories, November 1929
5. The Green Girl
(2-part serial)
Amazing Stories, March 1930
6. The Cosmic Express
(short story)
Amazing Stories, November 1930
7. The Birth of a New Republic (with Miles Breuer)
(novel)
Amazing Stories Quarterly, Winter 1930
(actually January 1931)
8. The Prince of Space
(novelette)
Amazing Stories, January 1931
9. The Meteor Girl
(short story)
Astounding Stories, March 1931
10. The Lake of Light
(short story)
Astounding Stories, April 1931
11. Through the Purple Cloud
(short story)
Wonder Stories, May 1931
12. The Doom from Planet 4
(short story)
Astounding Stories, July 1931
13. Twelve Hours to Live
(short story)
Wonder Stories, August 1931
14. The Stone from the Green Star
(2-part serial)
Amazing Stories, October 1931
15. Wolves of Darkness
(novel)
Strange Tales, January 1932
16. The Moon Era
(novelette)
Wonder Stories, February 1932
17. Pygmy Planet
(short story)
Astounding Stories, February 1932



18. Red Slag of Mars (with Laurence Schwartzman)
(short story)
Wonder Stories Quarterly, Spring 1932
19. The Lady of Light
(novelette)
Amazing Stories, September 1932
20. The Electron Flame
(short story)
Wonder Stories Quarterly, Fall 1932
21. The Wand of Doom
(short story)
Weird Tales, October 1932
22. In the Scarlet Star
(short story)
Amazing Stories, March 1933
23. Salvage in Space
(short story)
Astounding Stories, March 1933
24. Golden Blood
(6 part serial)
Weird Tales, April 1933
25. "We Ain't Beggars"
(short story)
New Mexico Quarterly, August 29 1933
26. The Plutonian Terror
(short story)
Weird Tales, October 1933
27. Dead Star Station
(short story)
Astounding Stories, November 1933
28. Terror Out of Time
(short story)
Astounding Stories, December 1933
29. The Flame from Mars
(short story)
Astounding Stories, January 1934
30. Invaders of the Ice World
(short story)
Weird Tales, January 1934
31. Born of the Sun
(novelette)
Astounding Stories, March 1934
32. Xandulu
(3 part serial)
Wonder Stories, March 1934
33. The Legion of Space
(6 part serial)
Astounding Stories, April 1934
34. Wizard's Isle
(short story)
Weird Tales, June 1934

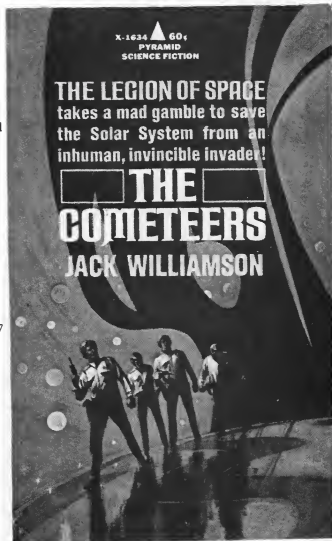
**JACK WILLIAMSON'S
GREATEST
SCIENCE FICTION
NOVEL**

**The
Humanoids**



**The robots ruled with gentle hands—
but men's minds were enslaved**

35. The Galactic Circle
(novelette)
Astounding Stories, August 1935
36. Islands of the Sun
(2 part serial)
Astounding Stories, September 1935
37. Gray Arms of Death
(short story)
Thrilling Mystery, December 1935
38. The Ruler of Fate
(3 part serial)
Weird Tales, April 1936
39. The cometeers
(4 part serial)
Astounding Stories, May 1936
40. Death's Cold Daughter
(short story)
Thrilling Mystery, September 1936
41. The Great Illusion
(round-robin story with Eando Binder,
Edmond Hamilton, Raymond Z. Gallun and
John Russell Fearn)
Fantasy Magazine, September 1936
(fanzine)
42. The Blue Spot
(2 part serial)
Astounding Stories, January 1937
43. The Ice Entity
(novelette)
Thrilling Wonder Stories, February 1937
44. Spider Island
(short story)
Thrilling Mystery, April 1937
45. The Mark of the Monster
(short story)
Weird Tales, May 1937
46. The Devil in Steel
(short story)
Thrilling Mystery, July 1937
47. Released Entropy
(2 part serial)
Astounding Stories, August 1937
48. Dreadful Sleep
(3 part serial)
Weird Tales, March 1938
49. The Infinite Enemy
(short story)
Thrilling Wonder Stories, April 1938
50. Legion of Time
(3 part serial)
Astounding Science Fiction, May 1938
51. The Chivaree
(short story)
The Portales Daily News & The Portales
Valley News, September 13 1938

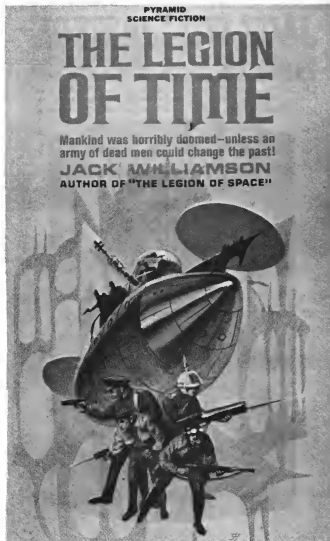


52. The Dead Spot
(short story)
Marvel Science Stories, November 1938
53. The Crucible of Power
(novelette)
Astounding Science Fiction, February 1939
54. After World's End
(novel)
Marvel Science Stories, February 1939
55. Non-Stop to Mars
(short story)
Argosy, February 25, 1939
56. One Against the Legion
(3 part serial)
Astounding Science Fiction, April 1939
57. Passage to Saturn
(short story)
Thrilling Wonder Stories, June 1939
58. Star Bright
(short story)
Argosy, November 25, 1939
59. The Fortress of Utopia
(novel)
Startling Stories, November 1939
60. The Angel from Hell (as Nils O. Sonderlund)
(Novel)
Marvel Tales, December 1939
61. As in the Beginning
(short story)
Future, March 1940
62. The Reign of Wizardry
(3 part serial)
Unknown, March 1940
63. Hindsight
(novelette)
Astounding Science Fiction, May 1940
64. The Sun Maker
(novelette)
Thrilling Wonder Stories, June 1940
65. Crystal of Death
(short stories)
Stardust, August 1940
66. The Girl in the Bottle
(novelette)
Super Science Stories, September 1940
67. Racketeers in the Sky
(novelette)
Argosy, October 12, 1940
68. Ashes of Iron
(short story)
Stardust, November 1940 (not seen)

LANCER BOOKS 73-733 800-46

JACK WILLIAMSON
SEETEE SHOCKUnaided, with only one week left to live,
Nick Jenkins had to harness the universe's
greatest and deadliest source of energyAN ALL-TIME SF GREAT
FIRST TIME IN PAPERBACK

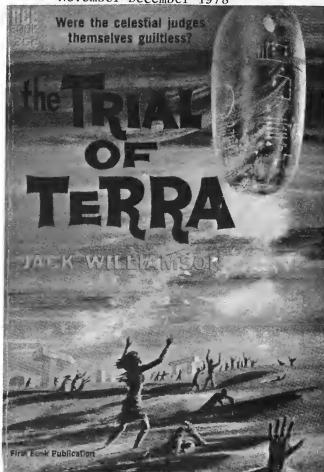
69. Darker Than You Think
(novel)
Unknown, December 1940
70. The Star of Dreams
(novelette)
Comet Stories, March 1941
71. The Iron God
(novelette)
Marvel Stories, April 1941
72. Gateway to Paradise
(novel)
Startling Stories, July 1941
(in book form as DOME AROUND AMERICA)
73. Backlash
(short story)
Astounding Science Fiction, August 1941
74. Breakdown
(novelette)
Astounding Science Fiction, January 1942
75. Collision Orbit (as Will Stewart)
(novelette)
Astounding Science Fiction, July 1942
76. Minus Sign (as Will Stewart)
(novel)
Astounding Science Fiction, November 1942
77. Opposites - React! (as Will Stewart)
(2 part serial)
Astounding Science Fiction, January 1943
78. Conscience, Ltd.
(short story)
Unknown Worlds, August 1943
79. Cold Front Coming
(short story)
Blue Book, June 1945
80. The Equalizer
(novelette)
Astounding Science Fiction, March 1947
81. With Folded Hands
(novelette)
Astounding Science Fiction, July 1947
82. ...And Searching Mind
(3 part serial)
Astounding Science Fiction, March 1948
(published in book form as THE HUMANOIDS)
83. Seetee Shock (as Will Stewart)
(3 part serial)
Astounding Science Fiction, February 1949
84. The Moon and Mr. Wick
(short story)
Fantastic Story Quarter15, Summer 1950
85. The Man from Outside
(short story)
Astounding Science Fiction, March 1951



86. The Peddler's Nose
(short story)
Astounding Science Fiction, April 1951
87. The Greatest Invention
(novelette)
Astounding Science Fiction, July 1951
88. Man Down
(novelette)
Astounding Science Fiction, March 1952
89. Dragon's Island
(novel)
Startling Stories, June 1952
90. Beyond Mars
(comic strip continuity)
New York Sunday News 1952-1955
91. The Cold Green Eye
(short story)
Fantastic, March-April 1953
92. Hocus-Pocus Universe
(novelette)
Science Stories, October 1953
93. Operation Gravity
(short story)
Science Fiction Plus, October 1953
94. The Happiest Creature
(short story)
Star Science Fiction Stories No. 2
(book, 1952)
95. Guinevere for Everybody
(short story)
Star Science Fiction Stories No. 3
(book, 1953)
96. The Hitch-Hiker's Package
(short story)
Fantastic Universe, May 1954
97. You Can't Beat a Marine
(short story)
El Portal, May 1956
98. Beans
(short story)
The Magazine of Fantasy and Science
Fiction, November 1958
99. Second Man to the Moon
(novelette)
Fantastic, April 1959
100. A Planet for Plundering
(novelette)
Galaxy Magazine, April 1962
101. The Reefs of Space (with Frederik Pohl)
(3 part serial)
If, July 1963
102. The Masked World
(short story)
Worlds of Tomorrow, October 1963



103. Starchild (with Frederik Pohl)
(3 part serial)
If, January 1965
104. Nowhere Near
(novelette)
One Against the Legion (paperback, 1967)
105. Rogue Star (with Frederik Pohl)
(3 part serial)
If, June 1968
106. Jamboree
(short story)
Galaxy, December 1969
107. The Moon Children
(3 part serial)
Galaxy, July 1971
108. Doomship (with Frederik Pohl)
(novelette)
If, April 1973
109. The Power of Blackness
(novelette)
The Magazine of Fantasy and Science
Fiction, December 1973
110. The Org's Egg (with Frederik Pohl)
(3 part serial)
Galaxy, April 1974
111. The Eternity Engine
(novelette)
Galaxy, June 1975
112. Counterkill
(novelette)
The Magazine of Fantasy and Science
Fiction, October 1975
113. The Dark Destroyer
(novelette)
Amazing Science Fiction, January 1976
114. The Highest Dive
(short story)
Science Fiction Monthly, January 1976
115. The Machines That Ate Too Much
(novelette)
The Magazine of Fantasy and Science
Fiction, February 1976
116. Stepson to Creation
(novelette)
Analog, January 1977
117. Slave to Chaos
(novelette)
Galileo, October 1977
118. Kinsman to Lizards
(novelette)
Analog, July 1978
119. Brother to Demons
(novelette)
Analog, August 1978
120. Farside Station
(novelette)
Isaac Asimov's Science Fiction Magazine,
November-December 1978



ALPHABETICAL CROSS-INDEX

54. After World's End
3. The Alien Intelligence
82. ...And Searching Mind
60. The Angel from Hell
61. As in the Beginning
68. Ashes of Iron
73. Backlash
98. Beans
90. Beyond Mars
5. The Birth of a New Republic
42. The Blue Spot
31. Born of the Sun
74. Breakdown
119. Brother to Demons
51. The Chivaree
79. Cold Front Coming
91. The Cold Green Eye
75. Collision Orbit
39. The cometeers
78. Conscience, Ltd.
6. The Cosmic Express
112. Counterkill
53. The Crucible of Power
65. Crystal of Death
113. The Dark Destroyer
69. Darker Than You Think
52. The Dead Spot
27. Dead Star Station
40. Death's Cold Daughter
46. The Devil in Steel
12. The Doom from Planet 4
108. Doomship
89. Dragon's Island
48. Dreadful Sleep
20. The Electron Flame
80. The Equalizer
111. The Eternity Engine
120. Farside Station
29. The Flame from Mars
59. The Fortress of Utopia
35. The Galactic Circle
72. Gateway to Paradise
2. The Girl from Mars
66. The Girl in the Bottle
24. Golden Blood
37. Gray Arms of Death
41. The Great Illusion
87. The Greatest Invention
5. The Green Girl
95. Guinevere for Everybody
94. The Happiest Creature
114. The Highest Dive
63. Hindsight
96. The Hitch-Hiker's Package
92. Hocus-Pocus Universe
43. The Ice Entity
22. In the Scarlet Star
49. The Infinite Enemy
30. Invaders from the Ice World
71. The Iron God
36. Islands of the Sun
106. Jamboree
118. Kinsman to Lizards
19. The Lady of Light
10. The Lake of Light
33. The Legion of Space
50. Legion of Time
115. The Machines That Ate Too Much
88. Man Down
85. The Man from Outside
45. The Mark of the Monster
101. The Masked World
1. The Metal Man
9. The Meteor Girl
76. Minus Sign
84. The Moon and Mr. Wick
107. The Moon Children
16. The Moon Era
55. Non-Stop to Mars
104. Nowhere Near
56. One Against the Legion



A BALLANTINE SCIENCE FICTION ORIGINAL 50¢

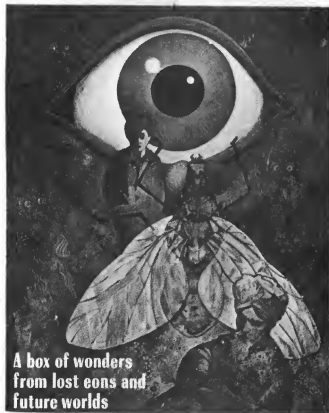
STARCHILD

FREDERIK POHL AND JACK WILLIAMSON
A MAGNIFICENT DREAM OF MAN'S FUTURE

93. Operation Gravity
77. Opposites - React!
110. The Org's Egg
57. Passage to Saturn
86. The Peddler's Nose
100. A Planet for Plundering
26. The Plutonian Terror
109. The Power of Blackness
8. The Prince of Space
17. Pygmy Planet
67. Racketeers in the Sky
18. Red Slag of Mars
101. The Reefs of Space
62. The Reign of Wizardry
47. Released Entropy
105. Rogue Star
38. The Ruler of Fate
23. Salvage in Space
99. Second Man to the Moon
4. The Second Shell
83. Seetee Shock
117. Slave to Chaos
44. Spider Island
58. Star Bright
70. The Star of Dreams

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JACK WILLIAMSON THE PANDORA EFFECT



103. Starchild
116. Stepson to Creation
14. The Stone from the Green Star
64. The Sun Maker
28. Terror Out of Time
11. Through the Purple Cloud
13. Twelve Hours to Live
21. The Wand of Doom
25. "We Ain't Beggars"
81. With Folded Hands
34. Wizard's Isle
15. Wolves of Darkness
32. Xandulu
97. You Can't Beat a Marine

BOOKS

Numbers in brackets indicate a cross-reference to the short story index.

1. LADY IN DANGER
Utopian, 1945 (paper)
(Wizard's Isle (34))
2. THE LEGION OF SPACE (33)
Fantasy Press, 1947 (hardcover)
3. DARKER THAN YOU THINK (69)
Fantasy Press, 1948 (hardcover)
4. THE HUMANOIDS (82)
Simon & Schuster, 1949 (hardcover)
(...And Searching mind)
5. THE COMETEERS
Fantasy Press, 1950 (hardcover)
(includes The Cometeers (39) and One Against the Legion (56))
(issued as separate paperbacks. ONE AGAINST THE LEGION also includes the previously unpublished story Nowhere Near (105))
6. THE GREEN GIRL (5)
Avon Fantasy Novel, 1950 (paperback)
7. SEETEE SHOCK (83) (as Will Stewart)
Simon & Schuster, 1950 (hardcover)
(later paperback editions as by Jack Williamson)

8. DRAGON'S ISLAND (89)
Simon & Schuster, 1951 (hardcover)
(also released in paperback by Tower as
THE NOT-MEN)
9. SEETEE SHIP (as Will Stewart)
Gnome Press, 1951 (hardcover)
(novel made up of Collision Orbit (75),
Minus Sign (76) & Opposites - React!
(77)
(later paperback editions as by Jack
Williamson)
10. THE LEGION OF TIME
Fantasy Press, 1952 (hardcover)
(includes Legion of Time (50) and After
World's End (54))
(has been issued in paperback both in
separate editions and combined editions)
11. UNDERSEA QUEST (with Frederik Pohl)
Gnome Press, 1954 (hardcover)
12. DOME AROUND AMERICA (72)
Ace, 1955 (paperback)
(Gateway to Paradise)
13. STAR BRIDGE (with James E. Gunn)
Gnome Press, 1955 (hardcover)
14. UNDERSEA FLEET (with Frederik Pohl)
Gnome Press, 1956 (hardcover)
15. UNDERSEA CITY (with Frederik Pohl)
Gnome Press, 1958 (hardcover)
16. THE TRIAL OF TERRA
Ace, 1962 (paperback)
(novel made up of A Planet for Plundering
(100), Man Down (88), The Greatest
Invention (87), and The Peddler's Nose
(86), along with a few ideas from The
Happiest Creature (94))
17. THE REEFS OF SPACE (101) (with Frederik
Pohl)
Ballantine, 1964 (paperback)
18. GOLDEN BLOOD (24)
Lancer, 1964 (paperback)
19. THE REIGN OF WIZARDRY (62)
Lancer, 1964 (paperback)
20. STARCHILD (103) (with Frederik Pohl)
Ballantine, 1965 (paperback)
21. BRIGHT NEW UNIVERSE
Ace, 1967 (paperback)
22. TRAPPED IN SPACE
Doubleday, 1968 (hardcover)
23. ROGUE STAR (105) (with Frederik Pohl)
Ballantine, 1969 (paperback)
24. THE PANDORA EFFECT
Ace, 1969 (paperback)
(includes The Happiest Creature (94), The
Cosmic Express (6), The Metal Man (1),
The Cold Green Eye (91), Guinevere for
Everybody (95), With Folded Hands (81),
and The Equalizer (80))

ace 65890756

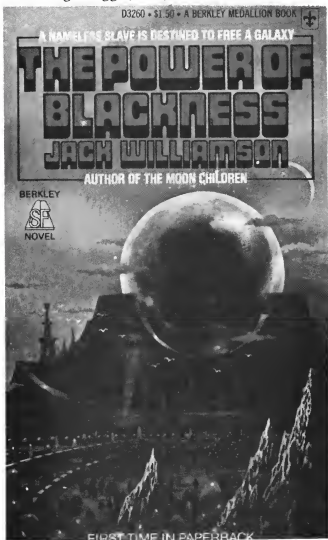
JACK WILLIAMSON PEOPLE MACHINES

NINE OF S-F'S BEST BY ONE OF S-F'S BEST WRITERS



25. PEOPLE MACHINES
Ace, 1971 (paperback)
(includes Star Bright (58), Non-Stop to Mars (55), Operation Gravity (93), The Masked World (102), The Man from Outside (85), Hindsight (63), Jamboree (106), The Peddler's Nose (86), and Breakdown (74))
26. THE MOON CHILDREN (107)
Putnam's, 1972 (hardcover)
27. THE GREAT ILLUSION (41)
Fantasy Booklet #4, 1973
28. PASSAGE TO SATURN (57)
Fantasy Booklet #5, 1973
29. THE FARTHEST STAR (with Frederik Pohl)
Ballantine, 1975 (paperback)
(novel made up of Doomship (108) and The Org's Egg (110))
30. THE EARLY WILLIAMSON
Doubleday, 1975 (hardcover)
(includes The Metal Man (1), The Girl from Mars (2), The Cosmic Express (6), The Meteor Girl (9), Through the Purple Cloud (11), The Doom from Planet 4 (12), Twelve Hours to Live (13), The Plutonian Terror (26), Salvage in Space (23), "We Ain't Beggars" (25), and Dead Star Station (27))
31. THE POWER OF BLACKNESS
Berkley, 1976 (paperback)
(novel made up of The Power of Blackness (109), Counterkill (112), The Eternity Engine (111), The Dark Destroyer (113), and The Machines That Ate Too Much (115))
32. THE BEST OF JACK WILLIAMSON
Ballantine, 1978 (paperback)
(includes The Metal Man (1), Dead Star Station (27), Non-Stop to Mars (55), The Crucible of Power (53), Breakdown (74), With Folded Hands (81), The Equalizer (80), The Peddler's Nose (86), The Happiest Creature (94), The Cold Green Eye (91), Operation Gravity (93), Guinevere for Everybody (95), Jamboree (106), and The Highest Dive (114))

BOOKS CROSS-INDEX



32. THE BEST OF JACK WILLIAMSON
21. BRIGHT NEW UNIVERSE
5. THE COMETEERS
3. DARKER THAN YOU THINK
12. DOME AROUND AMERICA
8. DRAGON'S ISLAND
30. THE EARLY WILLIAMSON
29. THE FARTHEST STAR
18. GOLDEN BLOOD
27. THE GREAT ILLUSION
6. THE GREEN GIRL
4. THE HUMANIDS
1. LADY IN DANGER
2. THE LEGION OF SPACE
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26. THE MOON CHILDREN
8. (THE NOT-MEN)
24. THE PANDORA EFFECT
28. PASSAGE TO SATURN
25. PEOPLE MACHINES
31. THE POWER OF BLACKNESS
17. THE REEFS OF SPACE
19. THE REIGN OF WIZARDRY

23. ROGUE STAR
9. SEETEE SHIP
7. SEETEE SHOCK
13. STAR BRIDGE
20. STARCHILD
- 17 + 20 + 23. (THE STARCHILD TRILOGY)
22. TRAPPED IN SPACE
16. THE TRIAL OF TERRA
15. UNDERSEA CITY
14. UNDERSEA FLEET
11. UNDERSEA QUEST

Work in progress as at October 1978:

- BROTHER TO DEMONS, BROTHER TO GODS
(novel, Bobbs-Merrill) (subsequently published)
- WALL AROUND A STAR (with Frederik Pohl)
(novel, Ballantine-del Rey)
- THE QUEEN OF THE LEGION (novel, Pocketbooks)
- TEN TRILLION WISE MACHINES (novel, Bantam) This was the working title for THE HUMANOID TOUCH

Also published since this bibliography was initially compiled are THE HUMANOID TOUCH and THE ALIEN INTELLIGENCE (3)

UNCOLLECTED ITEMS

In addition to the collections and novels of Jack Williamson, his stories have been reprinted many times in book and magazine. However, the following stories are available only in their original appearance, to the best of my knowledge:

4. The Second Shell
7. The Birth of a New Republic
8. The Prince of Space
10. The Lake of Light
14. The Stone from the Green Star
18. Red Slag of Mars
19. The Lady of Light
20. The Electron Flame
29. The Flame from Mars
30. Invaders of the Ice World
32. Xandulu
35. The Galactic Circle
36. Island of the Sun

37. Gray Arms of Death
38. The Ruler of Fate
40. Death's Cold Daughter
42. The Blue Spot
43. The Ice Entity
44. Spider Island
45. The Mark of the Monster
46. The Devil in Steel
47. Released Entropy
49. The Infinite Enemy
51. The Chivaree
59. The Fortress of Utopia
60. The Angel from Hell
61. As in the Beginning
65. Crystal of Death
66. The Girl in the Bottle
68. Ashes of Iron
70. The Star of Dreams
71. The Iron God
73. Backlash
78. Conscience, Ltd.
79. Cold Front Coming
84. The Moon and Mr. Wick
92. Hocus-Pocus Universe
97. You Can't Beat a Marine
98. Beans
99. Second Man to the Moon
120. Farside Station

(When I planned to publish this bibliography, it had slipped my mind that a bibliography of Jack Williamson had recently been published. After keypunching the entire listing, I remembered the other bibliography and compared the two. I decided to publish this one anyway, with a handful of additions from the other work, because of the additional cross-referencing which I have supplied, as well as the fact that there are many typographical errors and other errors in the hardcover from G. K. Hall.)-J67

THE REAL PROFESSOR CHALLENGER

by Dana Martin Batory

"If anyone is Holmes, then I must confess that it is I." So said Sir Arthur Conan Doyle (1859-1930) in a private interview with American journalist Hayden Coffin in 1918. But the same statement slightly altered may be applied to another of Doyle's characters. "If anyone is Professor Challenger, then I must confess that it is I."

Shamefully overshadowed by Sherlock Holmes, the Challenger chronicles are masterpieces of science fiction. Written between 1911 and 1929, the five works (three novels and two short stories) contain one of Doyle's best creations, a character serving as an antidote to his personally disliked Holmes; the famous zoologist and adventurer, Professor George Edward Challenger, M.D., F.R.S., D.Sc., etc.

Challenger the superscientist discovered the prehistoric Maple White Land (THE LOST WORLD, 1912), lived through the end of the world (THE POISON BELT, 1913), explored the realm beyond the grave (THE LAND OF MIST, 1926), probed the bowels of the Earth (WHEN THE WORLD SCREAMED, 1929), and prevented a mad scientist from selling the Communists a device for conquering the world (THE DISINTEGRATION MACHINE, 1929). Such were the exploits of the boisterous, unstoppable Professor.

The leader of THE LOST WORLD expedition quickly became his creator's favorite, "a character who has always amused me more than any other which I have invented," stated Doyle.² So thoroughly did he identify with his creation he went as far as actually dressing up as Challenger on at least two occasions; in one instance pressing into service three friends who posed as the other members of the expedition. Dr. John Lamond who was his associate in Spiritualism for years, often heard him imitate Professor Challenger. Save for

the colossal vanity, Doyle made Challenger a completely uninhibited version of himself.



Professor Challenger as drawn by Harry Rountree for The Strand Magazine, June, 1912.

Who was this fictitious Professor who had such a strong hold on his creator? He was a short man, a stunted Hercules whose vitality had all run to depth, breadth, and brain. An associate of the Professor described him as "a full-charged battery of force and vitality, but a quarrelsome, ill-conditioned faddist, and unscrupulous." The Professor never lacked the moral courage to proclaim his opinions and never allowed his mind to be confined by conditions of time and space.

"A man cannot spin a character out of his inner consciousness and make it really lifelike unless he has the possibilities of that character within himself," he once stated.³ And he had the possibilities.

Challenger wasn't above tossing a reporter down a flight of steps. Doyle, at the age of seventy, stalked a South African city street with his favorite umbrella with the intentions of beating a reporter who said he was capitalizing on his son Kingsley's death for Spiritualism's sake and cash. He thrashed him with gusto.

The plucky author had an exorbitant lust for adventure that dogged him from his boyhood to his deathbed. In 1880, at the mere age of twenty, he signed up as ship's surgeon aboard the *Hope* for a seven month sealing and whaling expedition among the Arctic icepacks. Doyle pitched in and helped with the seal-killing and put his back into rowing the whale-boat. He tasted danger, and enjoyed it as sport. When he discovered he was dying in 1930 he wrote: "I have had many adventures. The greatest and most glorious of all awaits me now."³ Sir Max Pemberton, in "Knight-eloquent of Justice", recalled that it was ever the bizarre and the daring that drew Doyle.

Each evening through October and November, 1911, he would read aloud to his wife and any guests present at Windlesham what he had written during the day on *THE LOST WORLD*; laughing, gesturing, living the part.

Both Doyle and Professor Challenger were Scotsmen; Doyle born in Edinburgh in 1859, Challenger in Largs in 1863. Both attended Edinburgh University as medical students and left it as doctors.

Doyle entered Edinburgh University October 1876 and emerged as a Bachelor of Medicine in August 1881. At Edinburgh there was not attempt at friendship or even acquaintance between professors and students. Some were remarkable men, and he came to know them without any personal contact. A parade of these professors, most with a streak of eccentricity, loomed through the bleakness of the lecture halls. The very real professors Dr. Joseph Bell and William Rutherford M.D., F.R.S. (died February 21, 1899)

became part of the basis of Sherlock Holmes and Professor Challenger respectively.

When Doyle began writing *THE LOST WORLD* he realized the expedition leader had to be a zoologist. His memory went back to Edinburgh and Sir Charles Wyville Thomson (1830-1882). Thomson also had entered the University as a medical student, but had found botany, geology, and zoology more compelling. In 1870 he became Professor of Natural History at Edinburgh. Being a man of not only deduction but of decision and action--and a scholar with a strong taste for adventure, he persuaded the British government to equip and furnish him with a ship for a prolonged voyage of exploration across the world's oceans.

On December 7, 1872, the wooden corvette *H.M.S. Challenger* (the origin of the Professor's surname) put to sea from Sheerness with her crew of scientists. Four years later, on May 24, 1876, they arrived back at Spithead, after covering nearly 68,890 nautical miles.

In Thomson himself there was little picturesqueness, but he shared the same stocky build with Professor Challenger and both sported a dark beard. They also wore their dark hair plastered down in front in a long, curving wisp over their massive foreheads. Like Challenger, Thomson was inclined to a vanity that only his eminence excused.

But Thomson also conjured up Professor Rutherford, physiologist since 1874--a stunted Hercules with an Assyrian beard, a prodigious voice, an enormous chest, and a very singular manner. "He fascinated and awed us," wrote Doyle. "I have endeavoured to reproduce some of his peculiarities in the fictitious character of Professor Challenger."⁴

Rutherford would sometimes start his lectures before reaching the classroom, so the class would hear a booming voice

saying: "There are valves in the veins," or some other information, while his desk was still empty. "He was, I fear," remembered Doyle, "a rather ruthless vivisector, and though I always recognized that a minimum of painless vivisection is necessary, and far more justified than the eating of meat as a food, I am glad that the law was made more stringent so as to restrain such men as he. 'Ach, these Jarman Frags!' he would exclaim in his curious accent as he tore some poor amphibian to pieces."⁵

Although Doyle believed his model for Challenger had been Rutherford and had depicted some of his physical characteristics; the originality, idiosyncracies, fiery energy, and uncertain temper of Challenger are copied directly from his old friend Dr. George Budd (the origin of Challenger's Christian name). This man had such an important and permanent influence on all of Doyle's literary work that his life is well worth examining in some detail.

Doyle made the casual acquaintance of this remarkable fellow student during his last year of study at Edinburgh and for a brief time practiced medicine with him. "James Cullingworth" was the pseudonym invented by Doyle for Budd in *The Stark Munro Letters* (1894) and retained in his autobiography *MEMORIES AND ADVENTURES* (1924).

Budd was as strong physically as mentally. A man born for trouble and adventure, unconventional in his plans and formidable in his powers of execution--a man of action, with a big, but unpredictable brain guiding the action. He was half-genius, half-maniac, with a streak of charlatanism in his genius and some sense in his mania.

There was something both heroic and murderous about Budd, whose fun could change to fury at a moment's notice. Budd was fond of horseplay but it was better to avoid it with him for no one could tell where it might lead.

Once in the dissection rooms, he began skylarking with one of the students. In an instant the fun disappeared and Budd became earnest. The two began thrashing about beneath the tables. Budd was finally pulled off panting and speechless. His horseplay sometimes put a person in the hospital.

"Far from its being an infinite capacity for taking pains," wrote Doyle about genius, "its leading characteristic, as far as I have ever been able to observe it, has been that it allows the possessor of it to attain results by a sort of instinct which other men could only reach by hard work. In this sense, Budd was the greatest genius that I have ever known."

It was never slow with Budd around. Like Professor Challenger, he created an atmosphere that exhilarated and stimulated those around him. "His mind



"THE LOST WORLD"

The Leader of the Explorers, with some of their Adventures

A montage by Harry Rountree showing key events from The Lost World. Conan Doyle as Professor Challenger bottom center. The Strand Magazine, April, 1912.

is so nimble," wrote Doyle about Budd, "and his thoughts so extravagant, that your own break away from their usual grooves and surprise you by their activity. You feel pleased at your own inventiveness and originality, when you are really like the wren when it took a ride on the eagle's shoulder."⁷

Doyle, while practising with him, never could shake off the feeling he was "living with some capricious creature who frequently growls and may possibly bite." Budd would constantly spring quarrels upon him; suddenly, without the slightest provocation, and when he had goaded Doyle to the limit of his endurance, turn the whole thing into a joke.

While watching Budd's prescriptions Doyle saw a quickness of diagnosis, a scientific insight, and a daring and unconventional use of drugs that satisfied him that under Budd's charlatanism there laid solid reasons for

success. Some of Budd's cures were truly remarkable. "I look upon him," admitted Doyle, "as a sort of Napoleon of medicine."

Budd's mercurial temper, his genius for improvisation, his outrageous behavior, the drama and comedy inseparable from his flamboyant personality, even his sinister and unscrupulous qualities made an irresistible appeal to what was most durable in Doyle's nature--his boyish love of the unexpected, the mysterious, and the fantastic.

Budd died in early middle age and the autopsy revealed a cerebral abnormality that was no doubt a pathological explanation for his erratic explosive nature. But Doyle always liked Budd in spite of himself. He admired Budd's strong qualities and enjoyed his company and the extraordinary situations arising from any association with him. And for some reason, Budd had a fancy for Doyle and attached an undue importance to his advice.

So mixing in Budd's eccentricities, the physical appearance of Professor Rutherford, the profession of Thomson, and his own strong individualism, Doyle forged a character so real that some readers don't doubt his onetime existence.

At Windlesham, Christmas Eve 1911, Doyle occupied himself with the various faked photographs he had promised Strand Magazine editor Greenhough Smith.

"What do you think of this?" he asked.

In a large black beard, fake eyebrows, and a wig, Doyle glared up from a photograph as Professor Challenger. There was another showing him seated among three friends representing Lord



Professor Challenger shows Edward Malone "out." Illustration by Lorry for the 1912 book edition of The Lost World by Hodder & Stoughton.

John Roxton, Edward Dunn Malone, and Professor Summerlee. But the close-up, decorated with a silk hat, was to represent Challenger as an illustration in the Strand.

"The frown is characteristic," Doyle wrote Smith on February 9, 1912. "'The scowl of the Conans,' Sir Walter Scott calls it at the end of one of his novels."⁷

Smith decided not to use the close-up, but did choose a photograph of

Doyle as Challenger sitting behind his desk and the group photograph. The close-up was converted to a pen drawing by Harry Rountree. The disguise, though hideous enough, wasn't undetectable and might have gotten the Strand into trouble for hoaxing.

"Very well," agreed Doyle three days later. "Not a word about the photo of Prof. C. I began to realize my own audacity. After all, it is not me. I am only a block on which an imaginary figure has been built up. But don't give it away."¹⁰

FOOTNOTES

- 1 Hesketh Pearson, Conan Doyle: His Life and Art (London: Methuen & Co. Ltd., 1943), p. 164
- 2 Adrian Conan Doyle, The True Conan Doyle (New York: Coward-McCann, Inc., 1946), p. 19
- 3 Adrian Doyle, p. 7
- 4 Sir Arthur Conan Doyle, Memories and Adventures (Boston: Little, Brown, and Co., 1924), p. 19
- 5 Sir Arthur Conan Doyle, p. 109
- 6 Sir Arthur Conan Doyle, The Stark Munro Letters (New York: D. Appleton & Co., 1895), p. 3
- 7 Sir Arthur Conan Doyle, p. 132
- 8 Sir Arthur Conan Doyle, p. 182
- 9 John Dickson Carr, The Life of Sir Arthur Conan Doyle (New York: Vintage Books, August, 1975), p. 320
- 10 Carr, p. 320

(continued from page 25)

Specifically excluded from this book will be:

(a) portfolios of art, unless such are bound

(b) posters

(c) novels published in magazine form (e.g. Star Weekly Novels). Magazine form is determined by (i) the presence of a date or numbering sequence such as to give the impression that it was a magazine, and/or, (ii) standard acceptance of an item as a magazine.

Thus, American Science Fiction Magazine will be listed, as there is no evidence of dating or numbering to give the series the appearance of a magazine.

(d) boxed sets

(e) paperbound advance proofs of either hardcover or paperback editions

(f) non-fiction works about science fiction, unless the author's primary reputation rests on his being a science fiction author. Thus, Richard Lupoff's ERB: MASTER OF ADVENTURE would be included whereas the Oxford University Press book on H. G. Wells mentioned above would not, as the author does not derive any significant portion of his reputation from his sf writing.

A fourth section will list certain specific items issued as part of a magazine or fanzine series, which are not readily available elsewhere. This would include items like the Star Weekly Novels, the Burroughs pastiches published in the Burroughs Bulletin, etc.

Any other suggestions as to how to make this a more valuable reference work will be cheerfully discussed.

I was quite pleased recently to be asked to be Fan Guest of Honor (a position which I accepted immediately) at NONCON 4, Oct. 9-11, 1981, in Calgary, Alberta. Hope to see some of you there.

LETTER FROM HAROLD KINNEY

In spite of the lukewarm reception to the last East Coast Pulp & Paperback Convention, it will be repeated again in

1981. We will have a somewhat less ambitious program in order that I won't lose as much money as last year, but that should also enable me to lower the admission price by at least a buck. I have arranged for a very suitable location here in Connecticut at the Ramada Inn/Steak Club on the Silas Deane Highway in Wethersfield, CT. That is right off Exit 24 of Interstate 91, the major north-south highway in Connecticut. Wethersfield is a suburb of Hartford, CT. Dates are June 13-14. The hotel has extended a special rate of \$32.00 for singles and \$41.00 for doubles that is below their regular rates, but fans must make reservations before June 1st and they must make them through me. I'm working on special guests right now. Ron Goulart will almost certainly be in attendance since he's a pulp fan and lives here in Connecticut. There will be a movie and/or video tape program as well as the dealers' room. In my opinion, the dealers' room was one of the real highlights of last year's con. Even though I have collected pulps for years, I have never been to a real pulp con before then and I was like a kid in a candy shop. Never had I seen so many rare and desirable pulps and paperbacks in one place before. Any questions/reservations/dealer's tables etc, please call (203) 742-5417 or (203) 289-1208 or write Harold Kinney, RFD 1, Box 218A, Andover, CT 06232.

(continued from page 17)

It is a shame that more people have not discovered Piers Anthony as he always turns out a quality work, no matter what the subject, but somehow is never rated as being among the "giants" of science-fiction. However, he is headed in the right direction, and this book will help. Good solid entertainment for the discriminating fan.